

PEANUTS<sup>®</sup>  
— by SCHULZ —

# Scotland Bound, Charlie Brown<sup>™</sup>





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5/21

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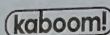
# Scotland Bound, Charlie Brown<sup>™</sup>

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 CHARLIE BROWN, April 2021.  
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 CA 90036-5678. Printed in China. First Printing.

ISBN: 978-1-68415-681-8, eISBN: 978-1-64668-207-2

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For Charles M. Schulz Creative Associates

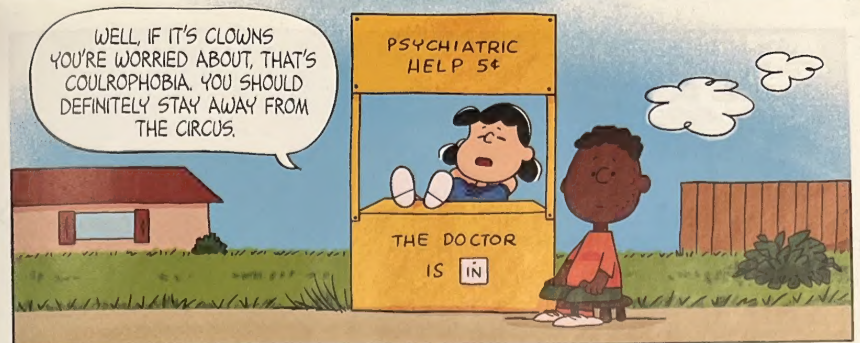
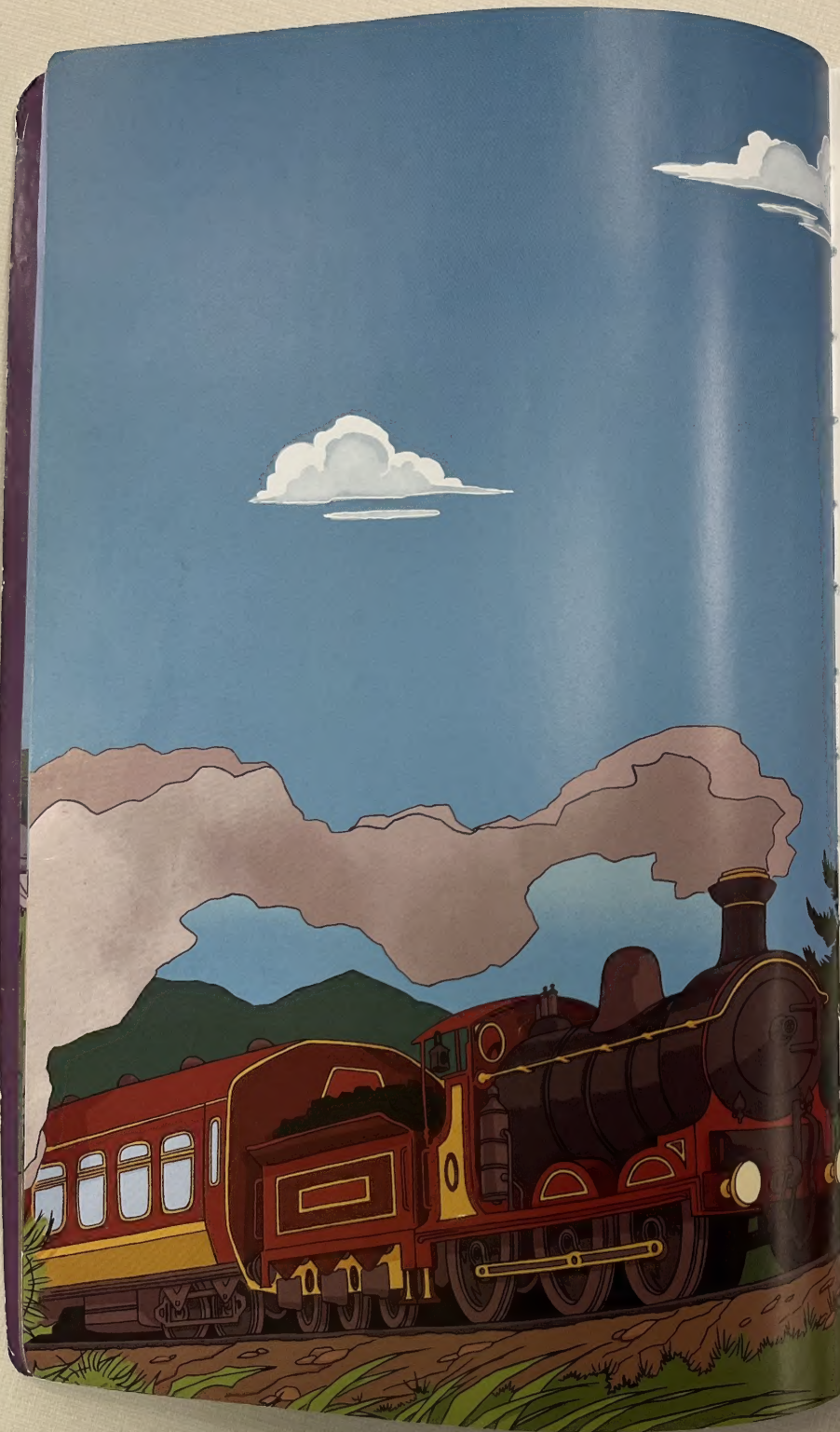
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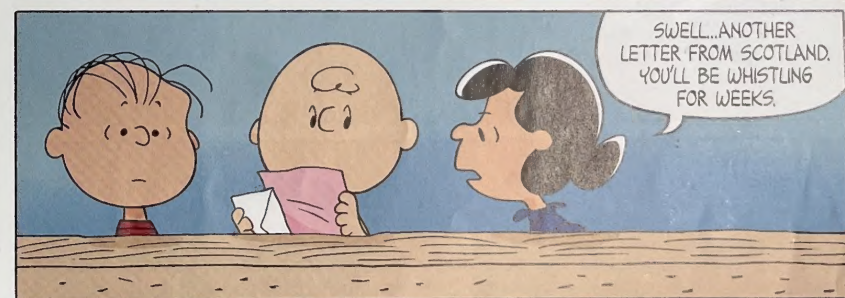
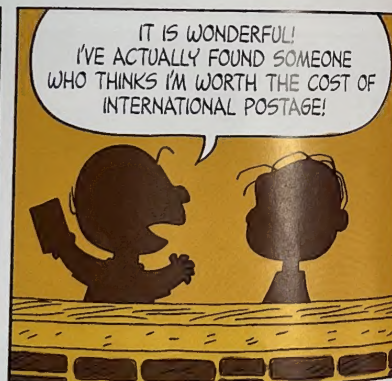
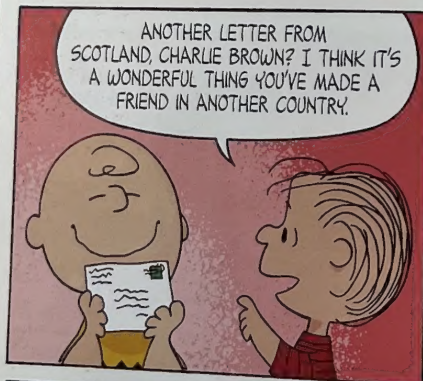
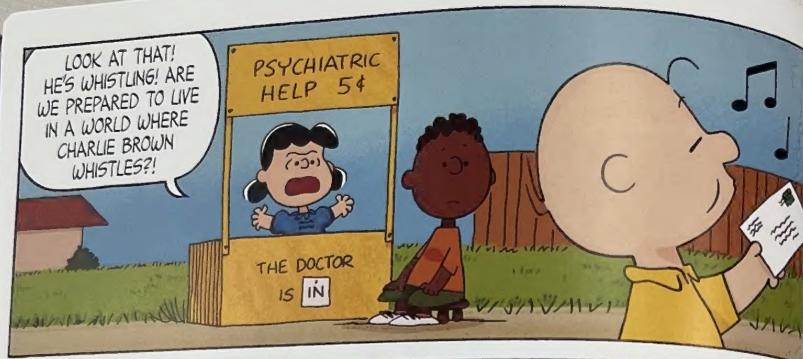
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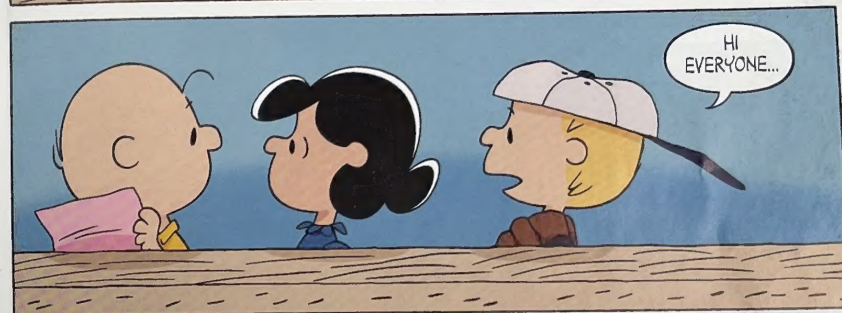
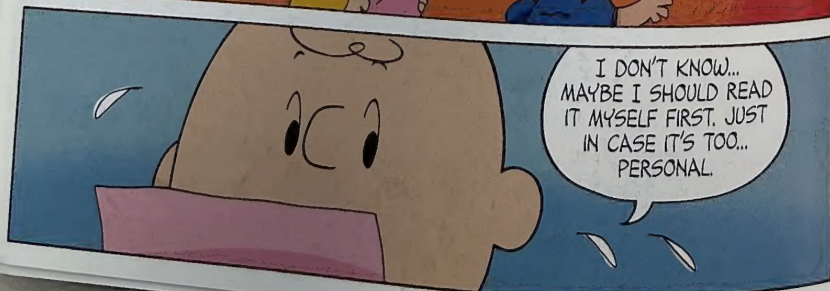
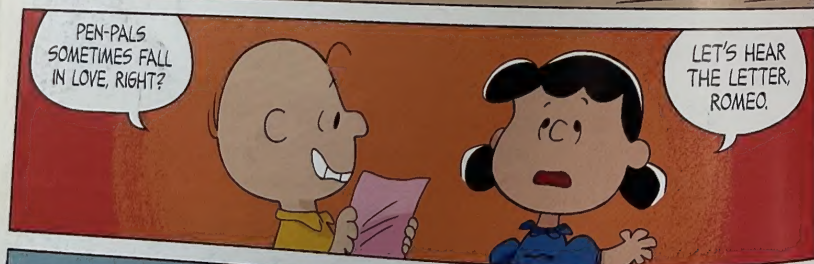
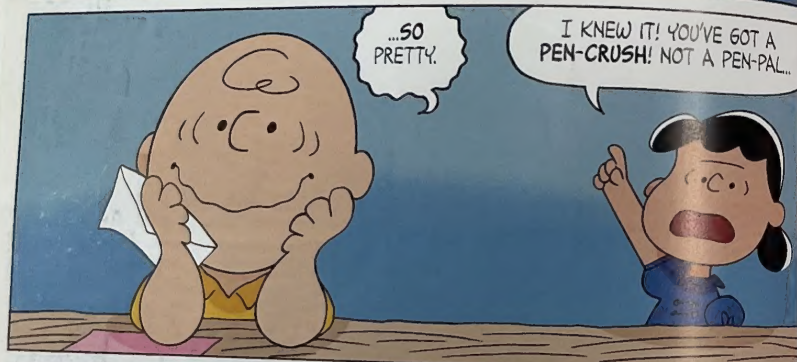
Special thanks to the Schulz family, everyone at Charles M. Schulz Creative Associates,  
 and Charles M. Schulz for his singular achievement in shaping these beloved characters.

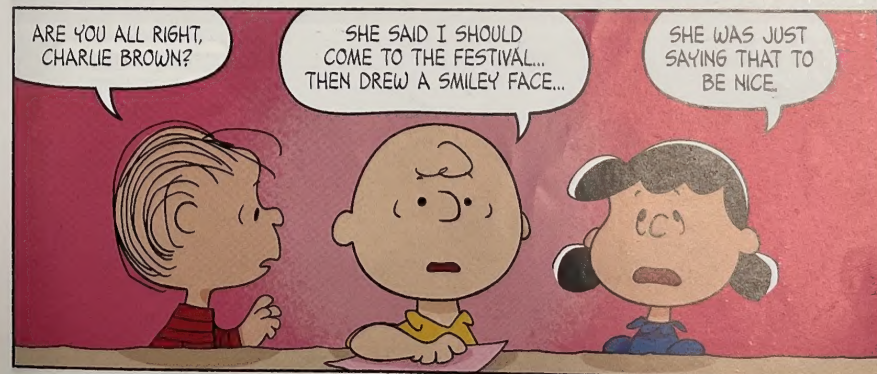
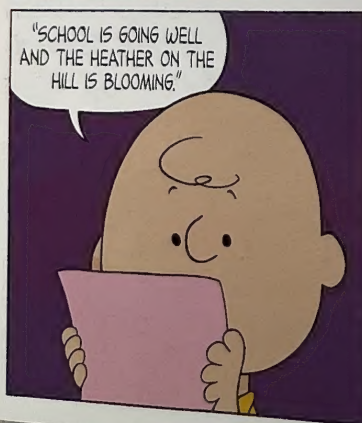
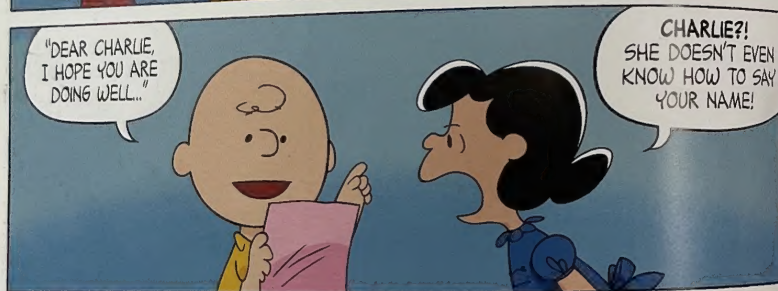
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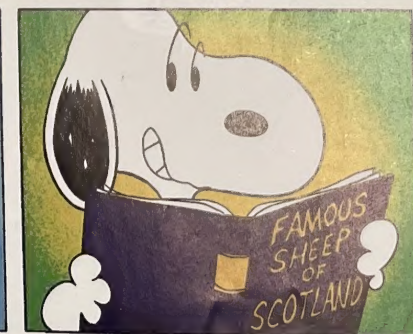
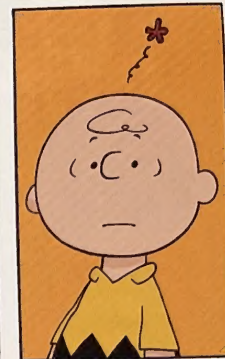
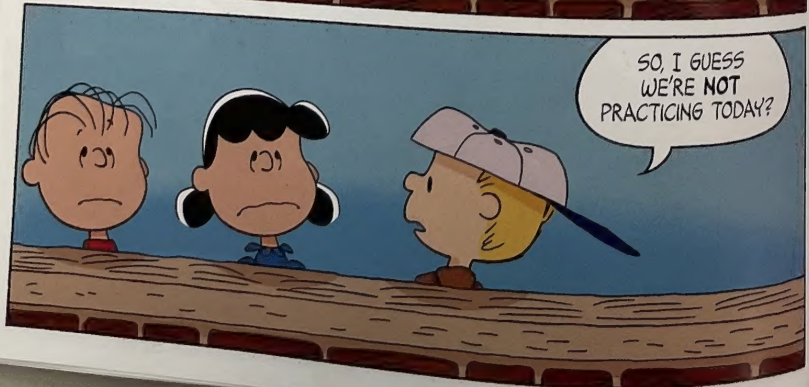
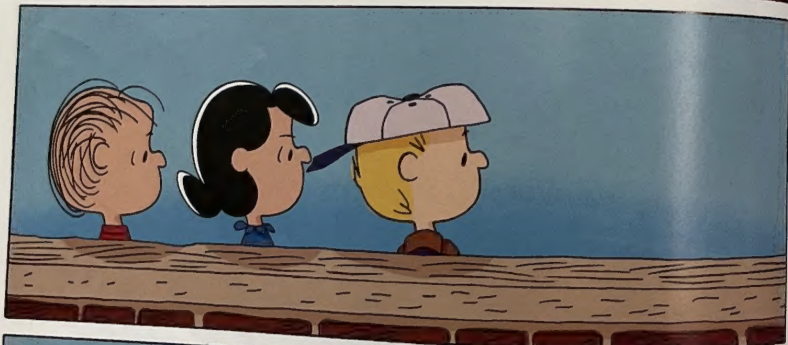
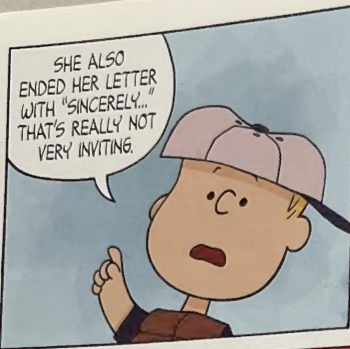


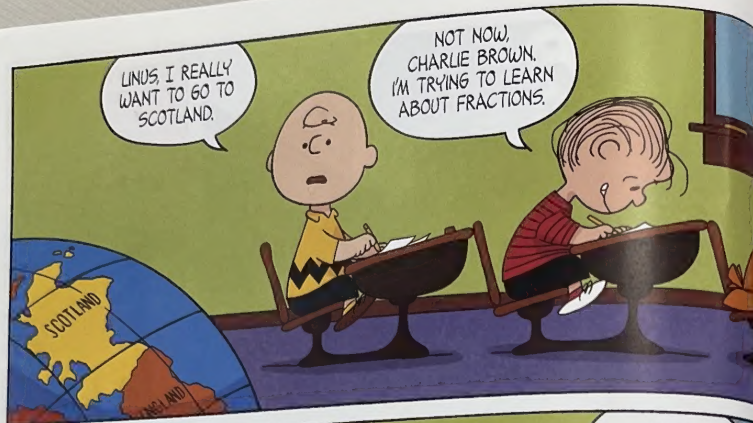


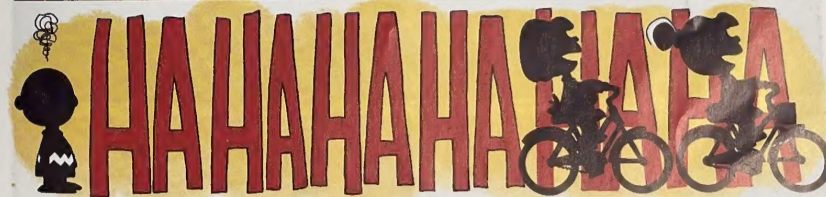
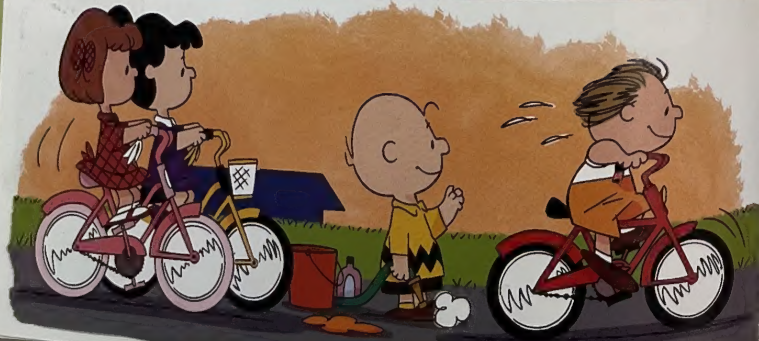


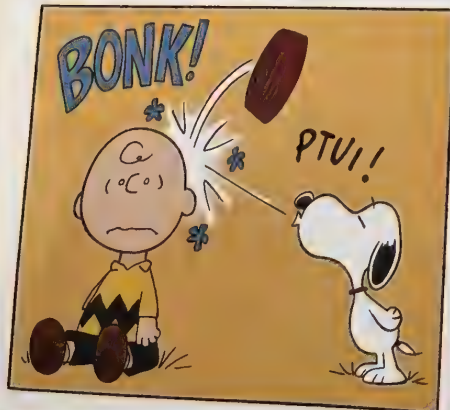
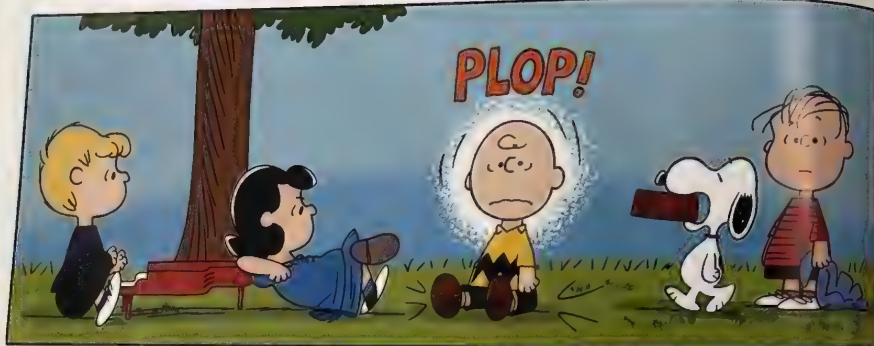
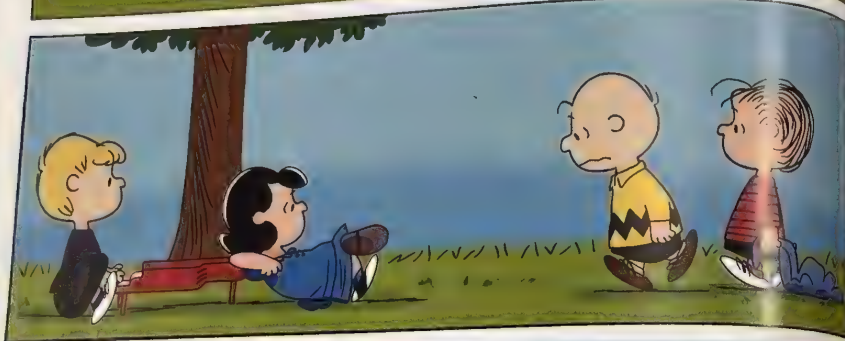


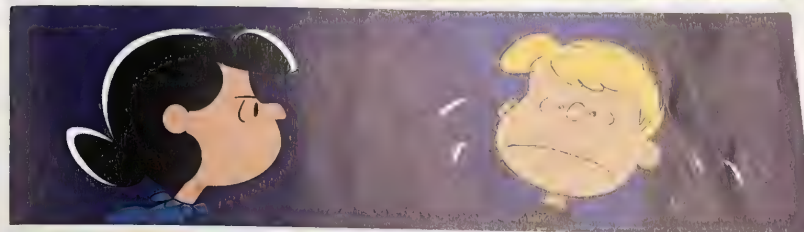
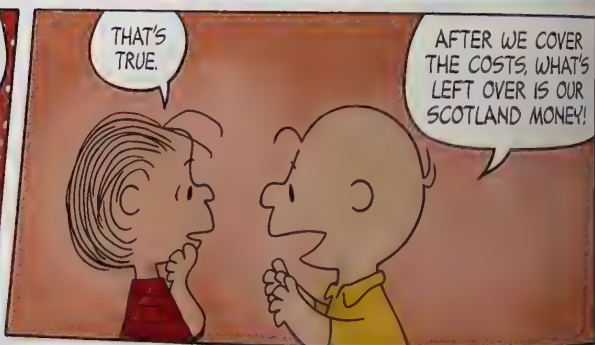
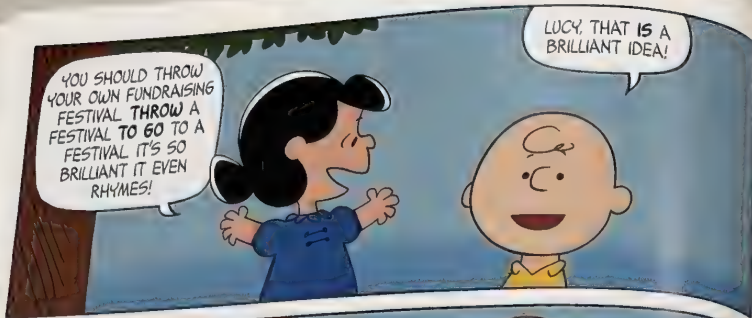


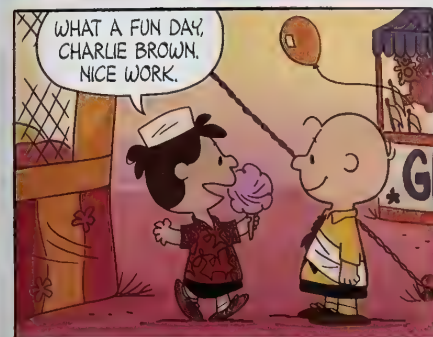
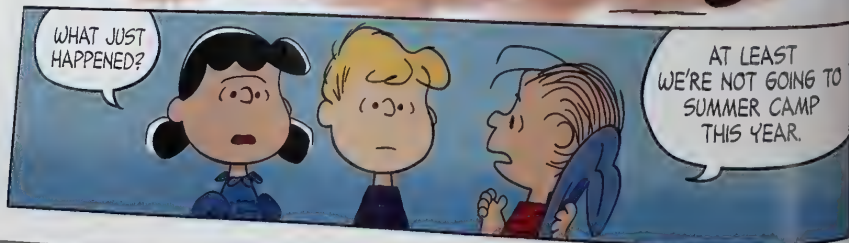
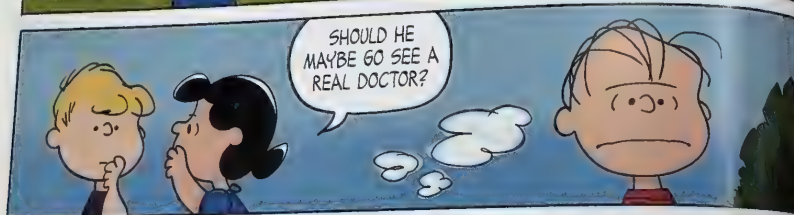
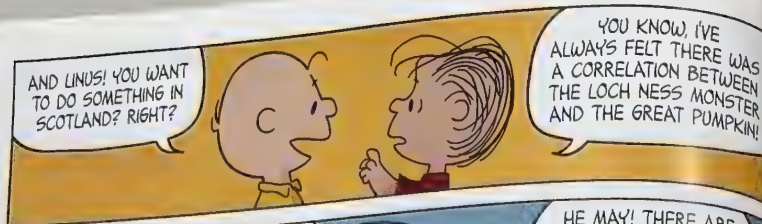




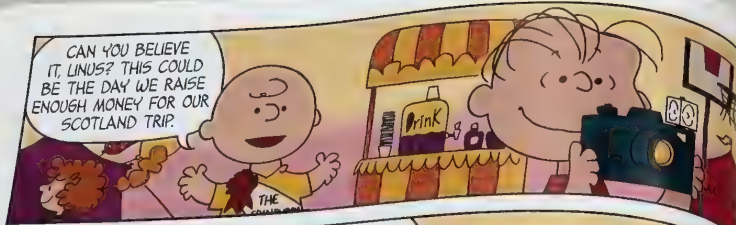








CAN YOU BELIEVE IT, LINUS? THIS COULD BE THE DAY WE RAISE ENOUGH MONEY FOR OUR SCOTLAND TRIP.



I THINK IT WILL BE, CHARLIE BROWN. NO ONE CAN RESIST TAKING A PHOTO WITH OUR NEIGHBORHOOD NESSIE.



FLASH



FLASH

FLASH



HE'S QUITE THE PERFORMER. I DON'T KNOW IF I'M LOOKING AT A BEAGLE OR A SEA SERPENT!

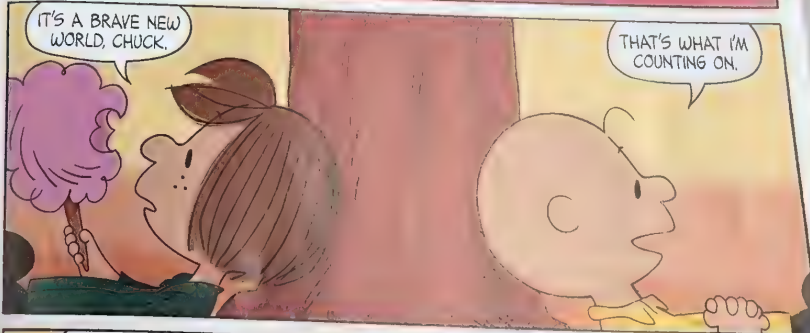


I'M PROUD OF YOU, CHUCK. THIS WAS QUITE AN EVENT YOU ORGANIZED. TO BE HONEST, I'M SURPRISED IT ALL CAME TOGETHER.



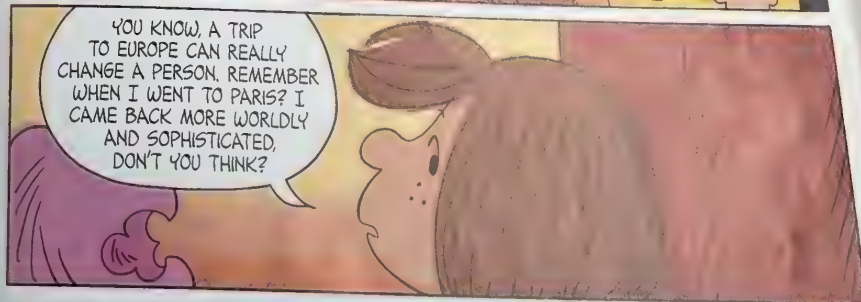
NORMALLY I WOULD BE TOO, BUT LATELY I'VE BEEN FEELING... CONFIDENT?

IT'S A BRAVE NEW WORLD, CHUCK.



THAT'S WHAT I'M COUNTING ON.

YOU KNOW, A TRIP TO EUROPE CAN REALLY CHANGE A PERSON. REMEMBER WHEN I WENT TO PARIS? I CAME BACK MORE WORLDLY AND SOPHISTICATED. DON'T YOU THINK?



I WAS EVEN THINKING ABOUT PERFORMING AT THE FESTIVAL. I'VE BEEN WORKING ON A POEM.





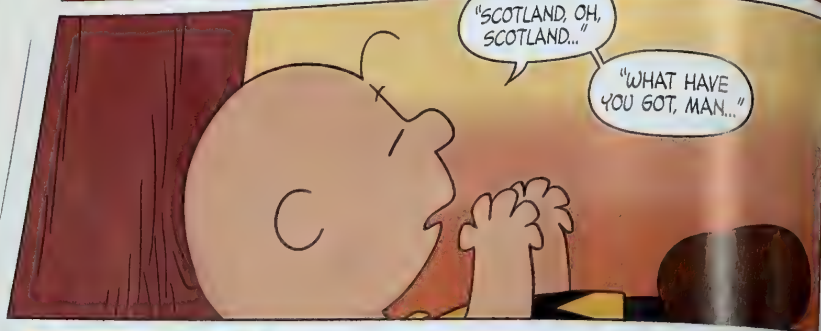
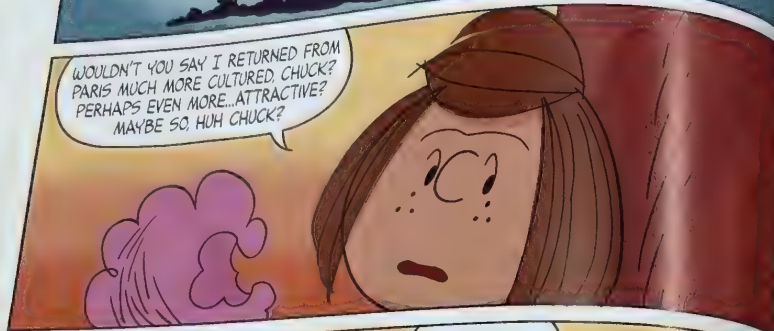
"THE GREEN HILLS  
OF SCOTLAND..."

"OH HOW  
THEY'RE GREEN..."

"THE GREENEST  
GREEN..."

"YOU KNOW  
WHAT I MEAN..."

WOULDN'T YOU SAY I RETURNED FROM  
PARIS MUCH MORE CULTURED CHUCK?  
PERHAPS EVEN MORE ATTRACTIVE?  
MAYBE SO. HUH CHUCK?

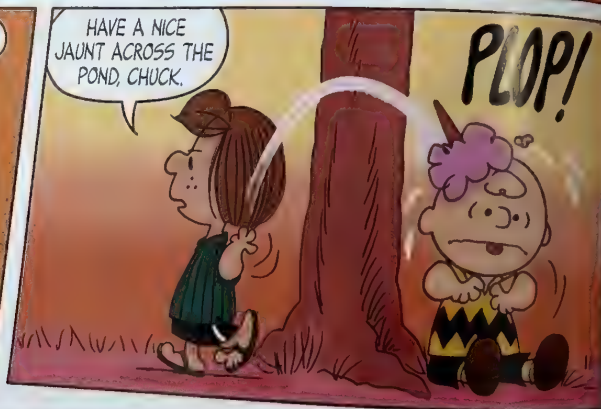


"SCOTLAND, OH,  
SCOTLAND..."

"WHAT HAVE  
YOU GOT, MAN..."



HMM...



HAVE A NICE  
JAUNT ACROSS THE  
POND, CHUCK.

PLOP!



WHEN ARE  
YOU LEAVING FOR  
THE AIRPORT, BIG  
BROTHER?



LET ME GUESS,  
THAT SUITCASE IS FULL OF  
YOUR THINGS AND YOU'LL  
BE MOVING INTO MY ROOM  
WHILE I'M GONE?



NOT AT ALL, IN FACT, I'M LOOKING  
FORWARD TO YOUR SAFE RETURN.  
THIS BAG IS FOR ALL THE  
SOUVENIRS YOU'LL BRING ME.

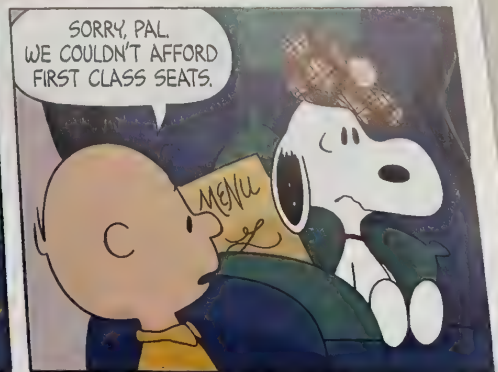
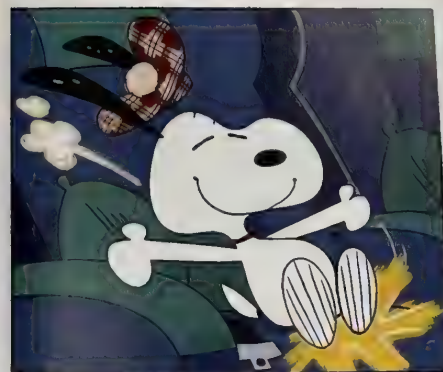
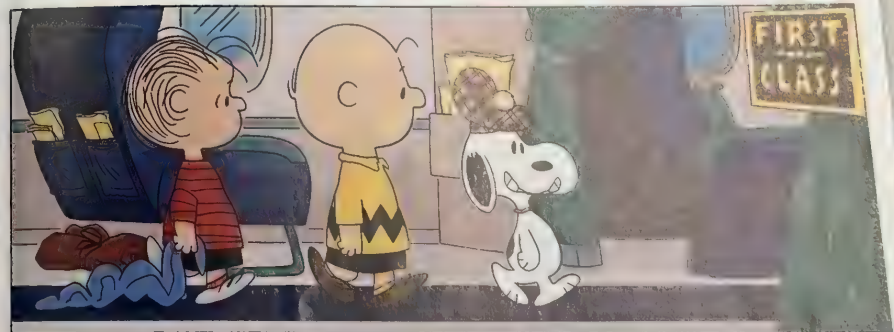
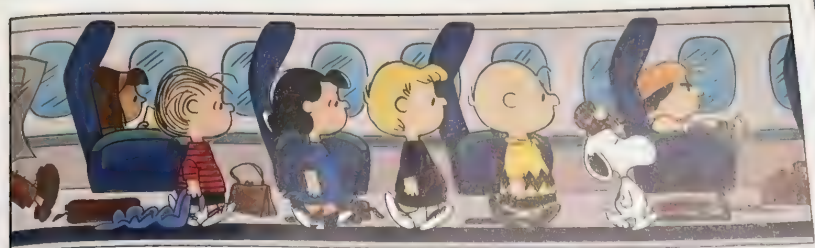


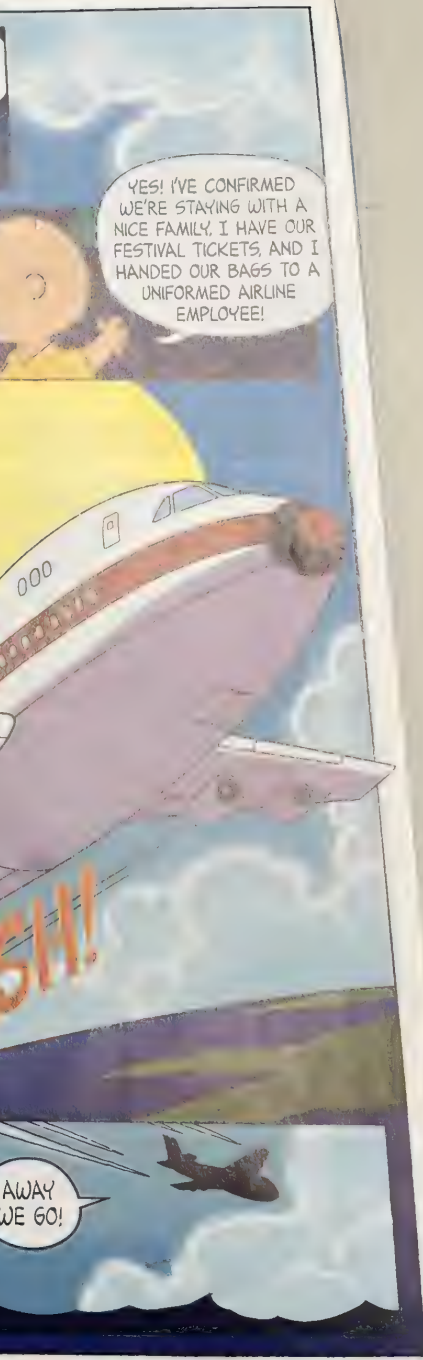
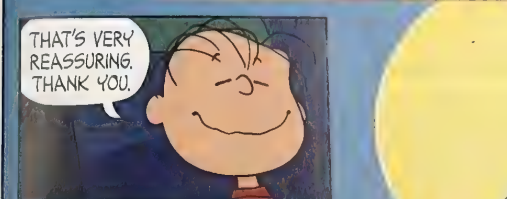
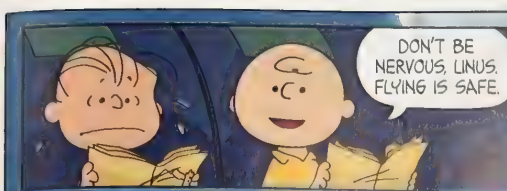
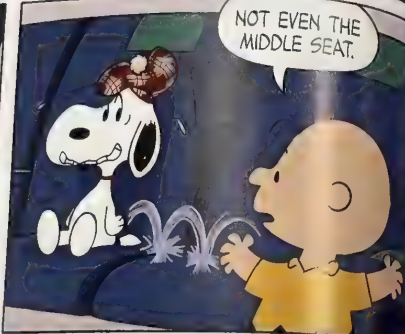
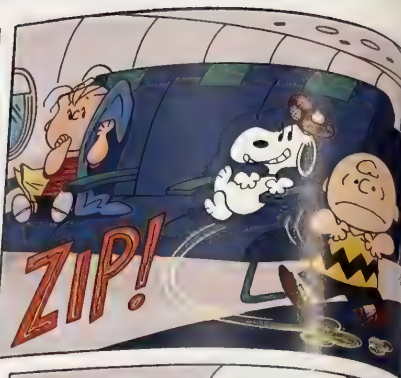
I SEE. AND WHAT  
WOULD YOU LIKE ME  
TO BRING YOU?

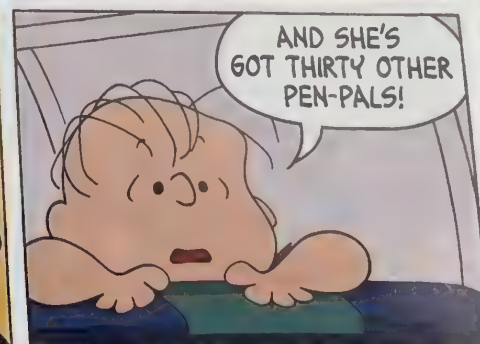
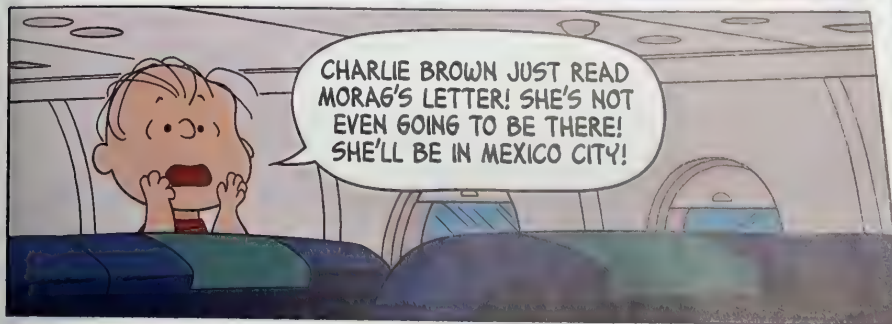
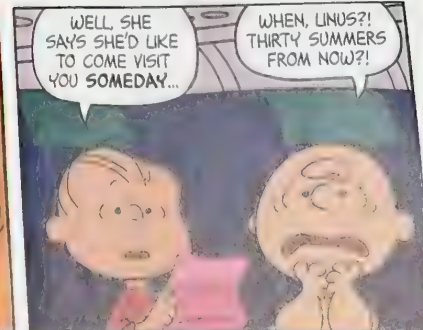
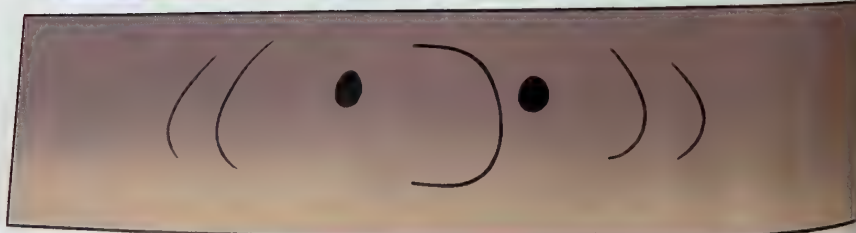
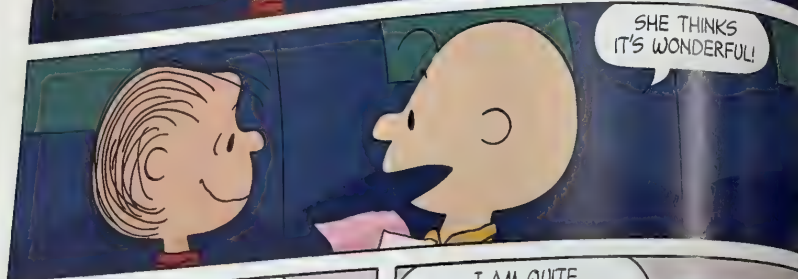
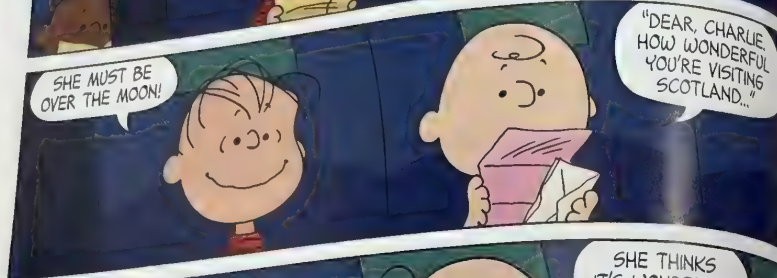
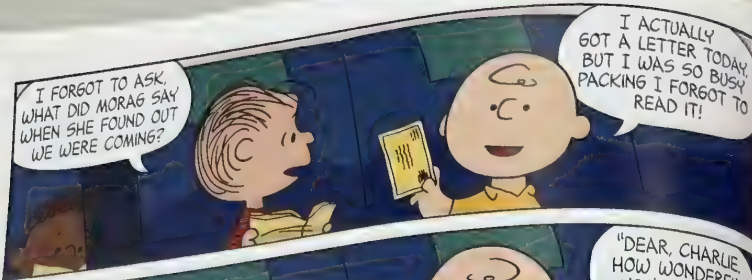
I'M NOT SURE WHAT  
THEY HAVE IN SCOTLAND.  
BETTER BRING ME ONE  
OF EVERYTHING!

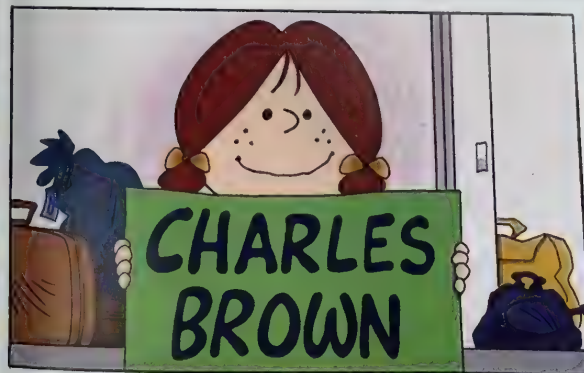
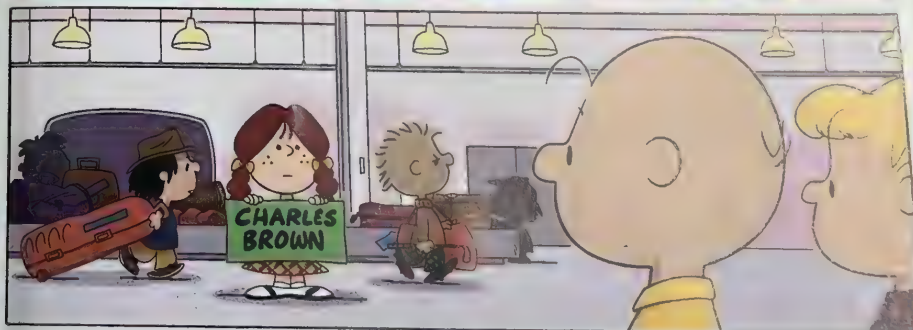
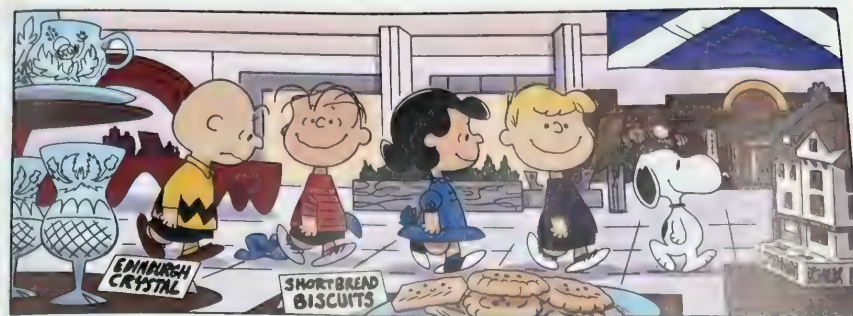


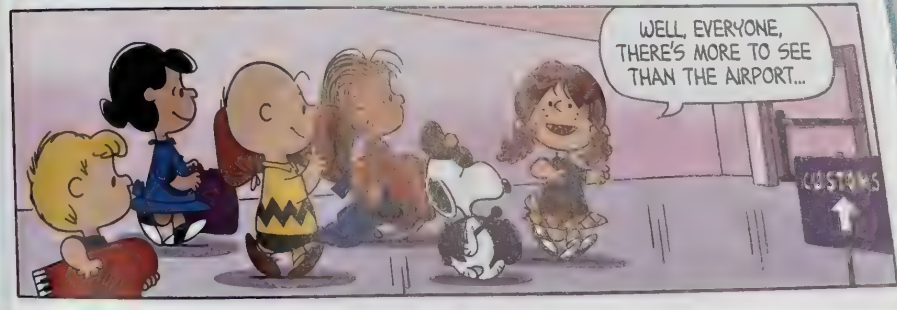
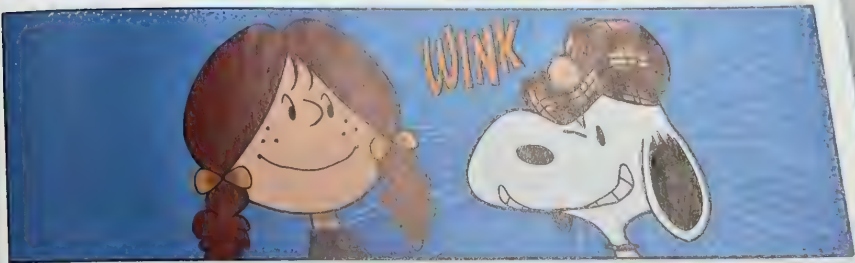
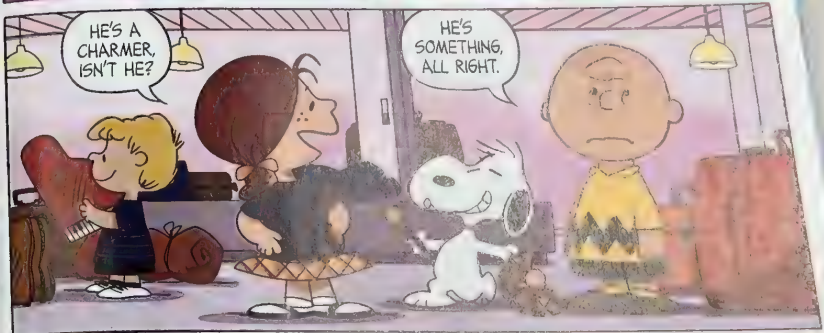
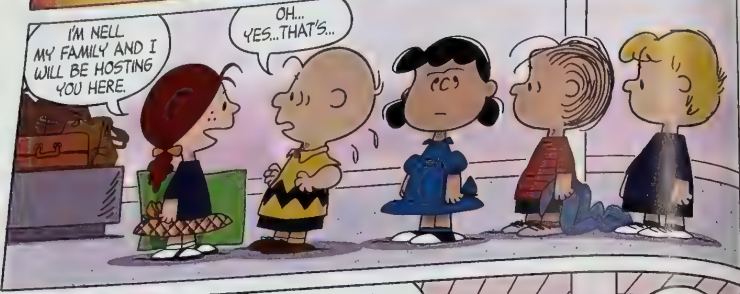
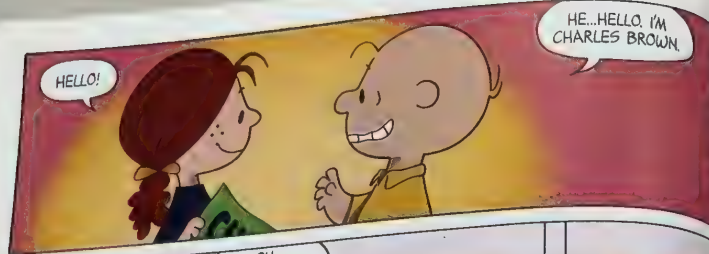
- ☐ Brush Down Pool Table
- ☐ Annoy Cat Next Door
- ☐ Eat Supper
- ☐ Doze
- ☐ Sleep

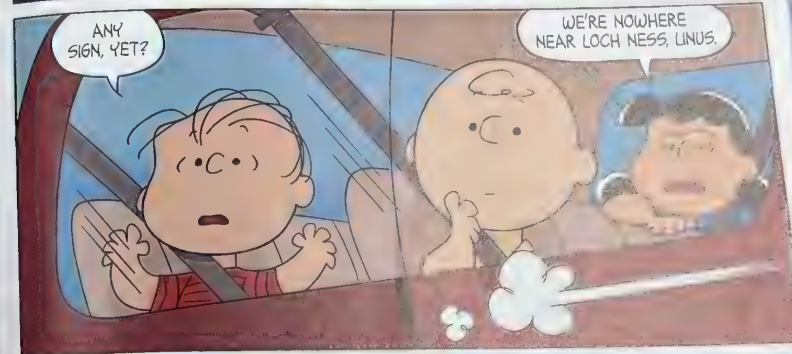
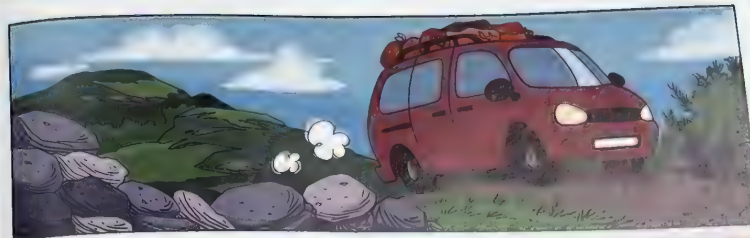


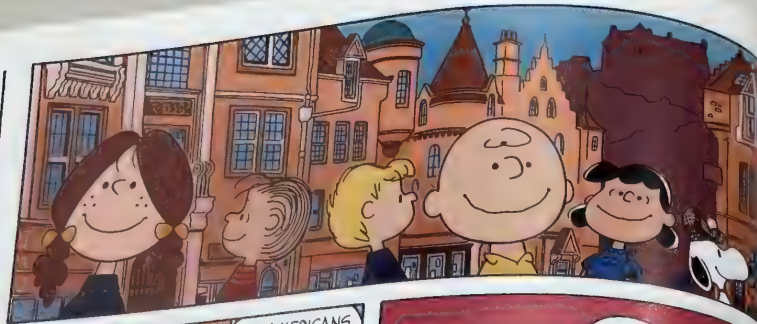








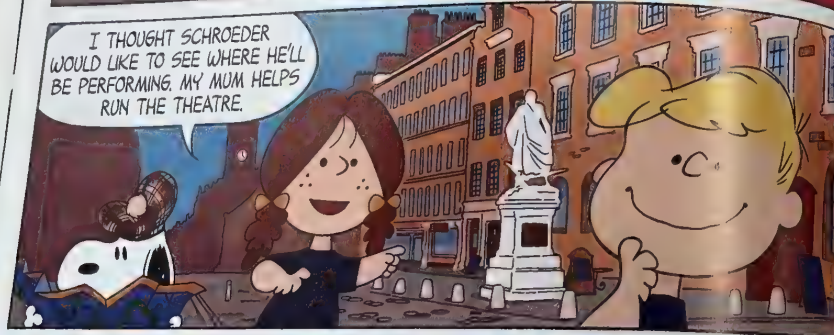




I'M EXCITED YOU'RE ALL HERE. I'VE NEVER MET ANYONE FROM AMERICA.

OH, AMERICANS ARE JUST LIKE EVERYONE ELSE...

ONLY LOUDER.



I THOUGHT SCHROEDER WOULD LIKE TO SEE WHERE HE'LL BE PERFORMING. MY MUM HELPS RUN THE THEATRE.



WHAT ABOUT YOU, CHARLIE BROWN? ARE YOU READY TO PERFORM YOUR POEM?



YOU'RE A POET? FANTASTIC. I LOVE POETRY!



WELL I WAS WORKING ON A...

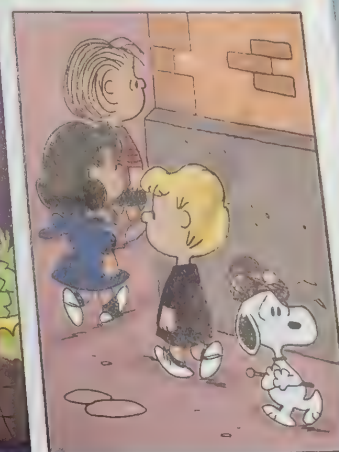
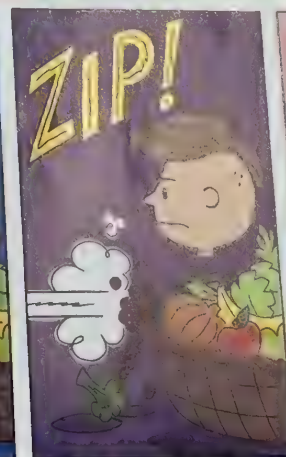
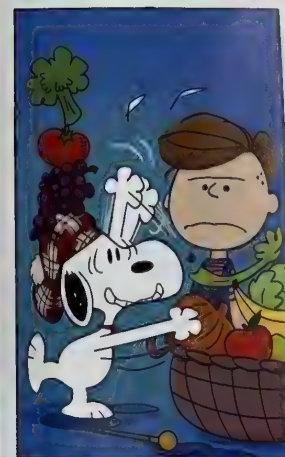
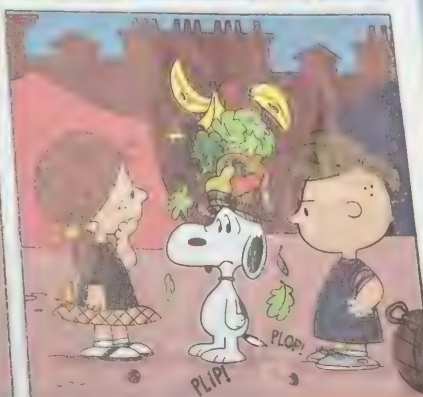
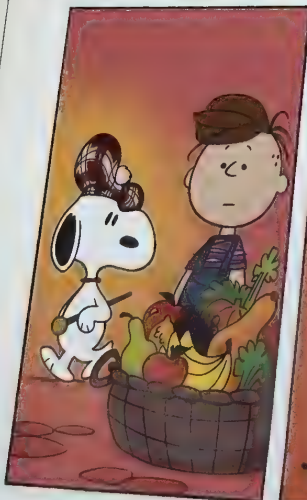
SPOKEN WORD. UM...JAM...

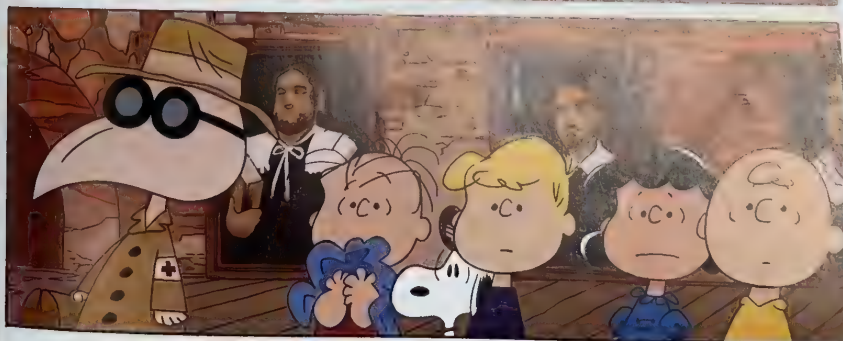
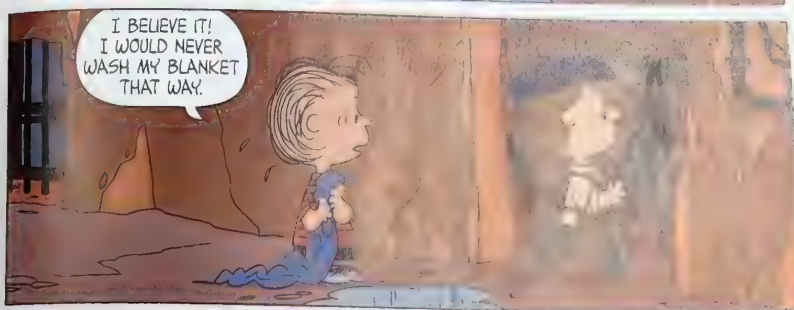


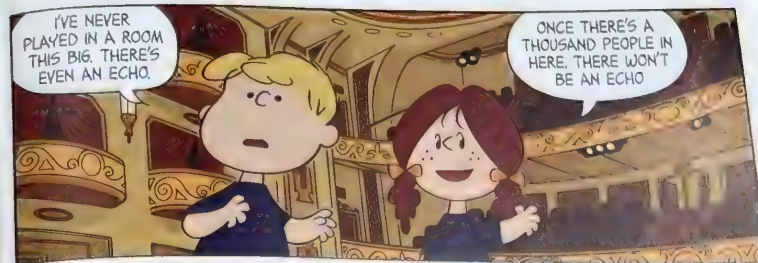
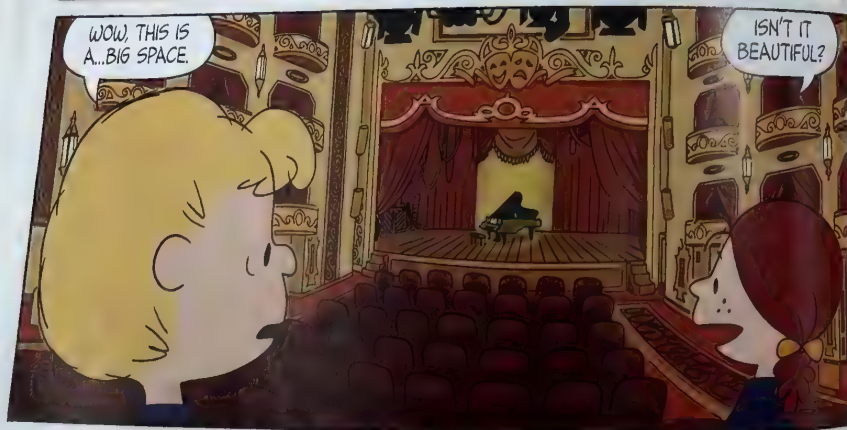
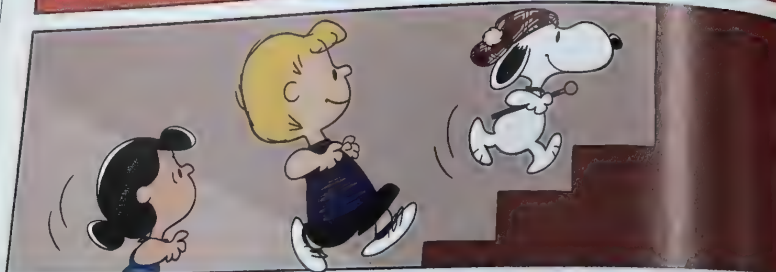
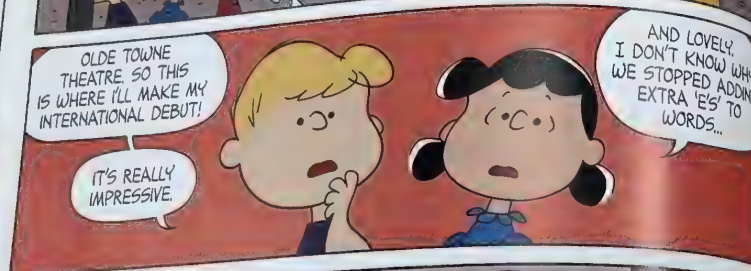
CHARLIE BROWN IS KNOWN FOR HIS JAMS...

I CAN'T WAIT TO HEAR IT.









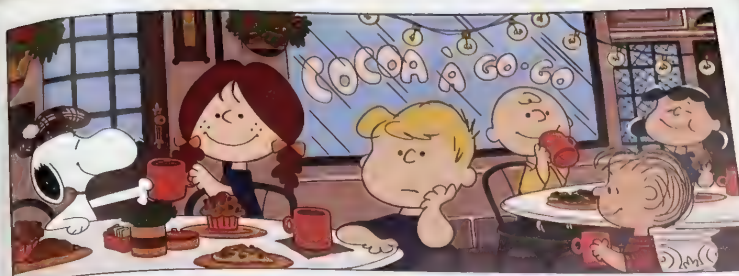
IS IT SILLY TO  
PLAY BEETHOVEN AT  
A FESTIVAL THAT'S FULL  
OF FIREBREATHERS  
AND MIMES?

I'M SURE MIMES  
APPRECIATE BEAUTIFUL MUSIC,  
EVEN IF THEY CAN'T SAY SO

IF YOU WANT TO MAKE YOUR PERFORMANCE A BIT MORE  
DYNAMIC, YOU CAN ALWAYS GO THE ELTON JOHN ROUTE.

THE BEAGLE  
IS BACK!

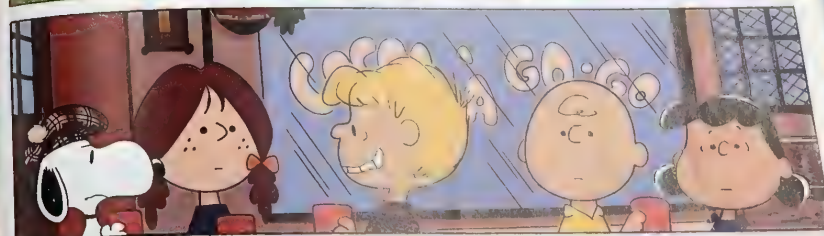
SHALL WE GO  
GRAB A BITE?



NOTHING TAKES  
THE EDGE OFF LIKE  
COCOA, DON'T YOU  
THINK?

OH, I WAS  
FINE. I'LL BE FINE.  
IT WILL BE FINE.

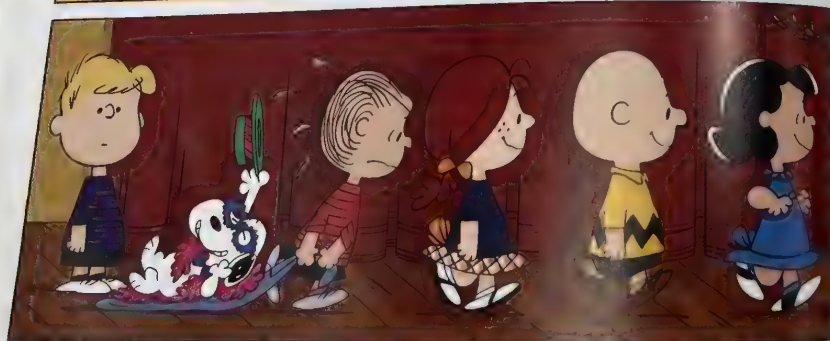
SLUURRP



ANYWHERE YOU'D LIKE TO  
SEE WHILE YOU'RE HERE,  
CHARLIE BROWN?

WELL, I HAD A  
SMALL LIST OF SITES  
I WAS HOPING TO SEE  
WITH MORAG.

WHO'S  
MORAG?



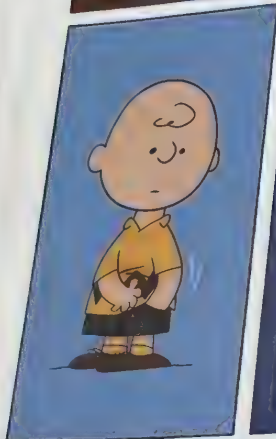


HIS FICKLE PEN-PAL  
HE CAME ALL THIS WAY TO  
SEE HER AND SHE LEFT  
FOR MEXICO CITY.

WOW, WAS  
IT SOMETHING  
HE SAID?



IT'S JUST  
SOMETHING HE IS.



HERE'S  
MY LIST.

THAT'S AN  
IMPRESSIVE LIST.

THAT'S  
IMPRESSIVE ORIGAMI.



I SEE ST. ANDREWS  
THAT'S GOOD...

AND  
LOCH NESS.

BUT  
OF COURSE.

CULLODEN SOUNDS  
INTERESTING...

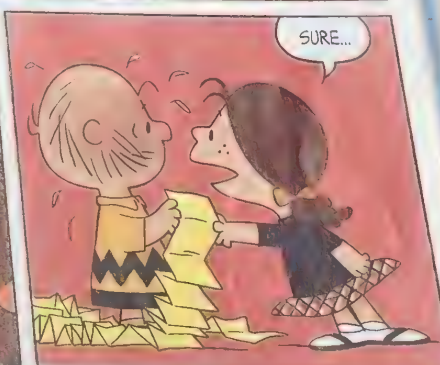


IT'S A  
GOOD LIST!

WAIT A MINUTE...  
WHAT'S THIS? A "ROMANTIC  
STEAM TRAIN RIDE?"



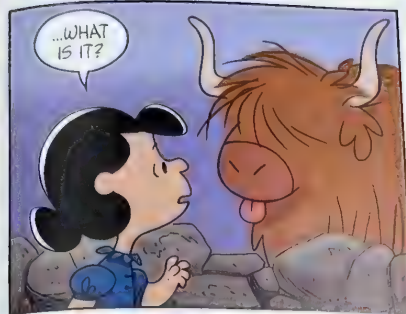
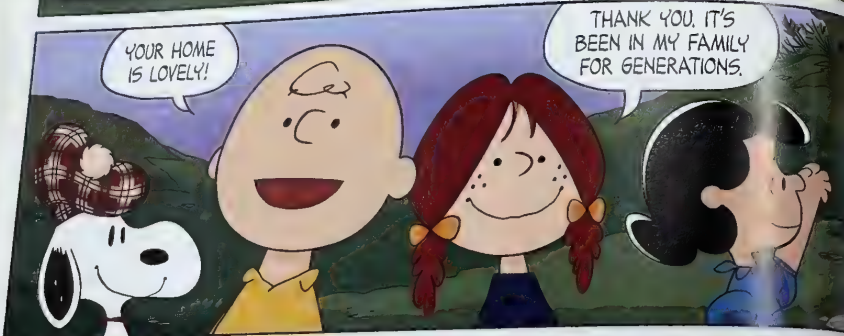
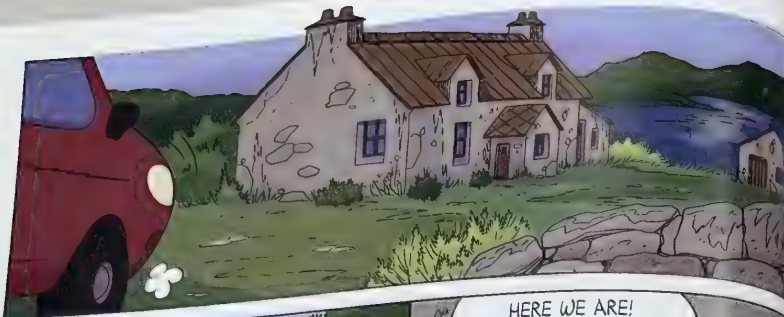
ROMANTIC...  
YOU KNOW, LIKE AN  
OLD TIME, CLASSIC  
EXPERIENCE.

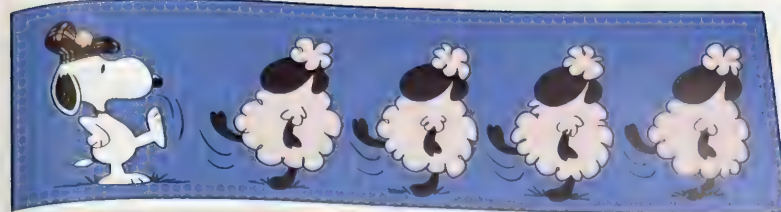
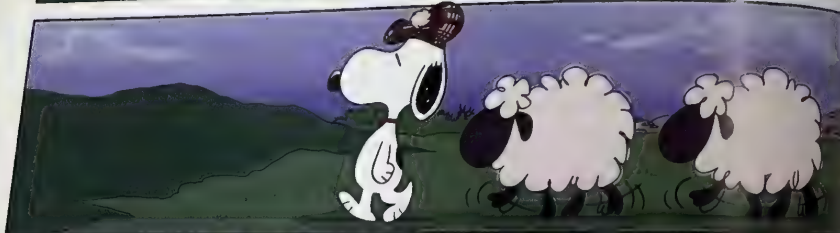
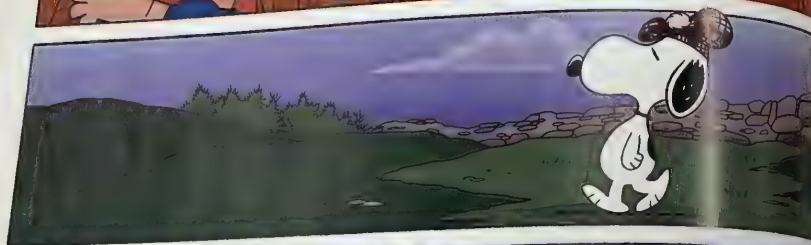
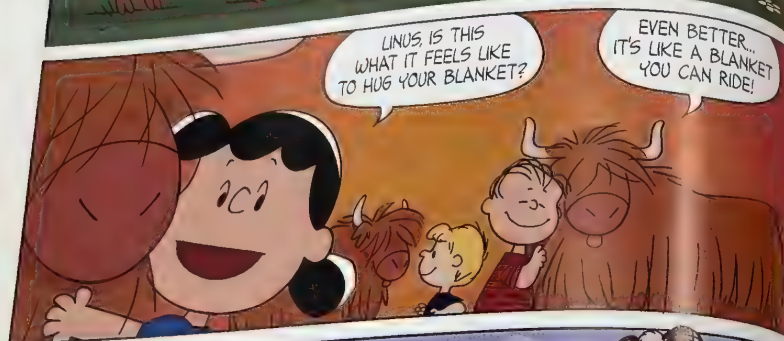
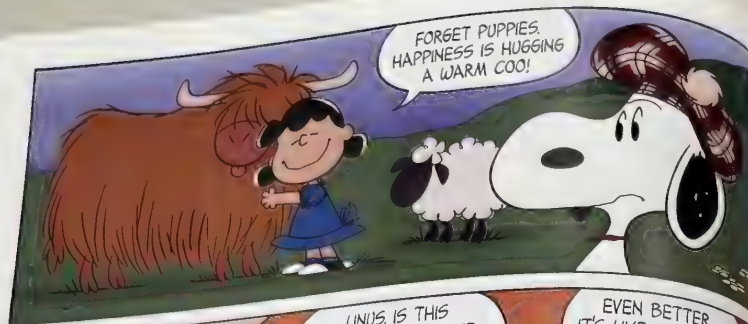


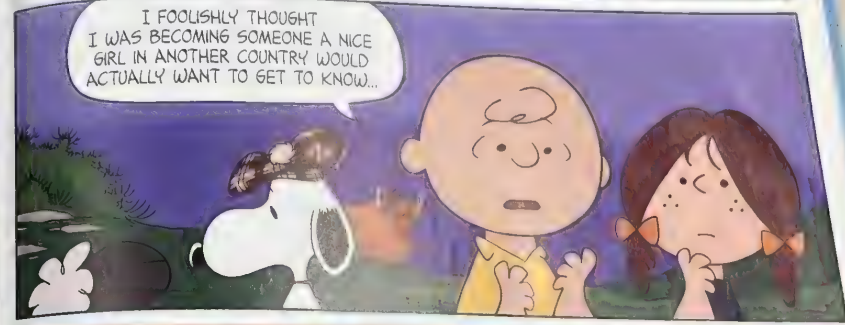
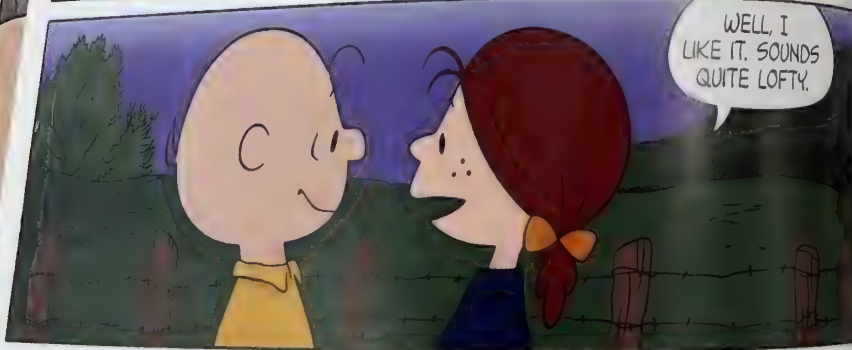
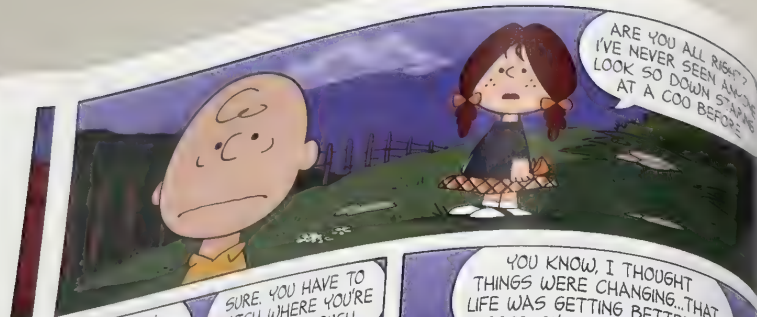
SURE...

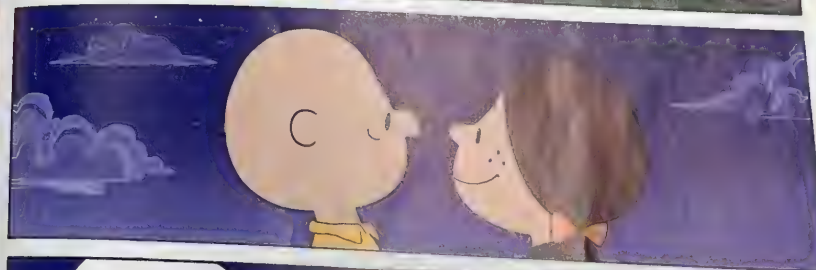
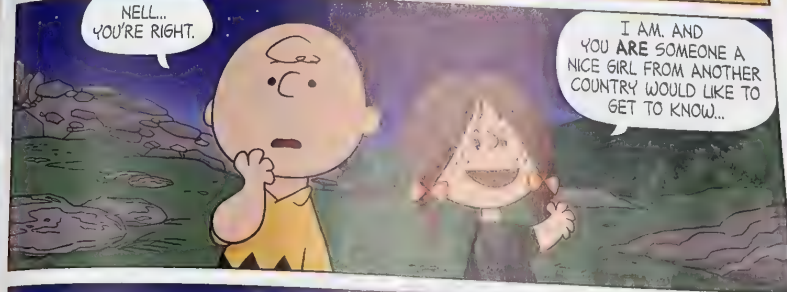
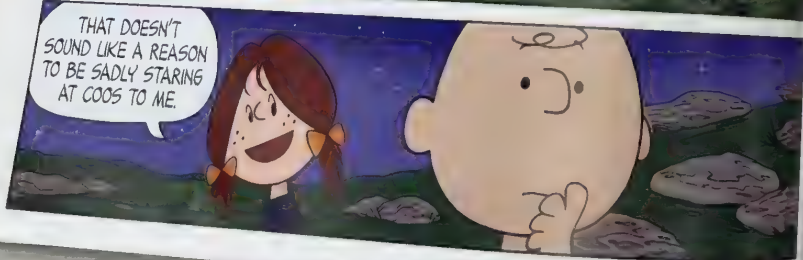


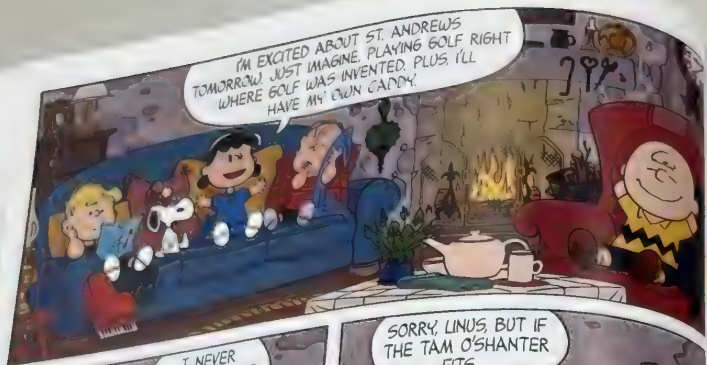
I THINK  
IT SOUNDS FUN.











I'M EXCITED ABOUT ST. ANDREW'S TOMORROW. JUST IMAGINE, PLAYING GOLF RIGHT WHERE GOLF WAS INVENTED. PLUS, I'LL HAVE MY OWN CADDY.



I NEVER AGREED TO BE YOUR CADDY!



SORRY, LINUS, BUT IF THE TAM O'SHANTER FITS...

PLOP!

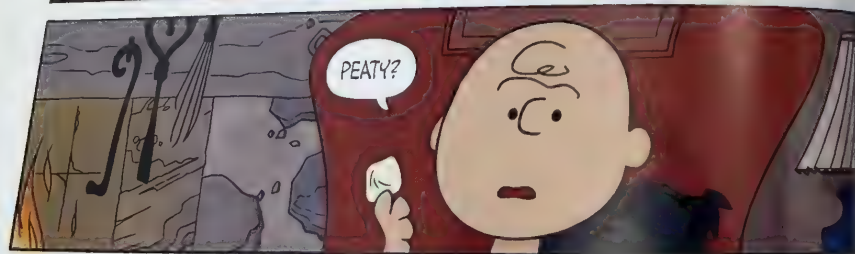


NOTHING LIKE MARSHMALLOWS FOR A LATE-NIGHT SNACK, I ALWAYS SAY...

OH, SCOTTISH MARSHMALLOWS!



MUCH LIKE WHAT YOU HAVE IN THE STATES, A BIT MORE SMOKEY AND PEATY.



PEATY?



THANK YOU AGAIN FOR HOSTING US, NELL.

MY PLEASURE. I KNOW YOU'LL ALL LOVE THE FESTIVAL.



HAHA! THE FESTIVAL!

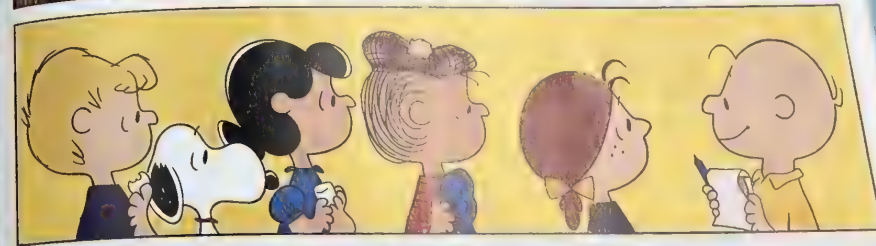


HOW'S YOUR POEM COMING ALONG, CHARLIE BROWN? IS IT JAMMING, YET?

IT'S GETTING CLOSER, I THINK.



"SCOTLAND, OH SCOTLAND... IF I COULD'VE BOUGHT LAND, IT WOULD'VE BEEN HERE..."

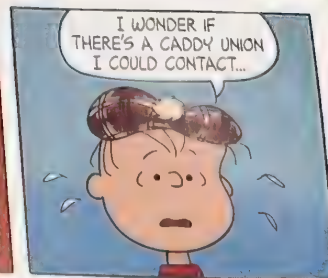
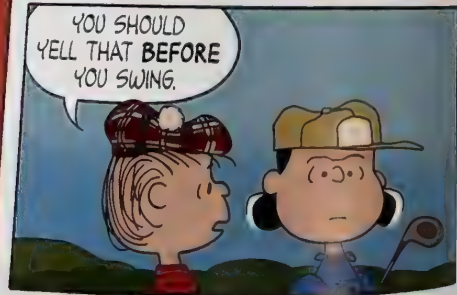
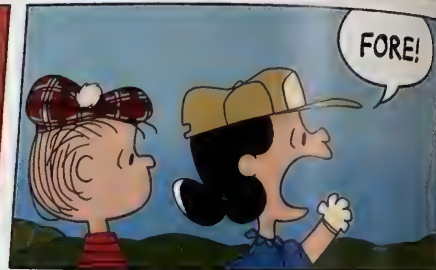
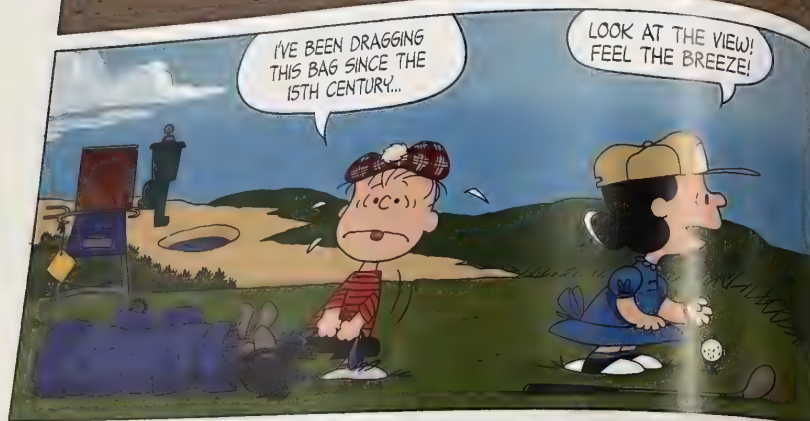
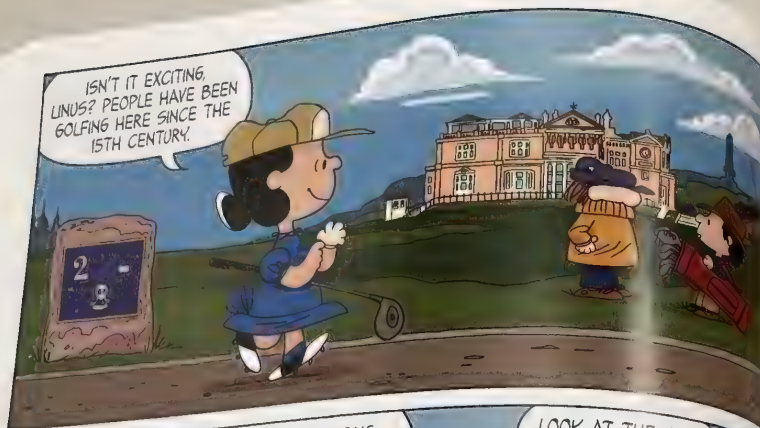


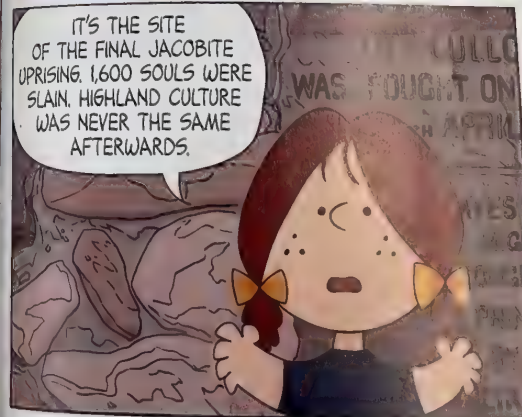
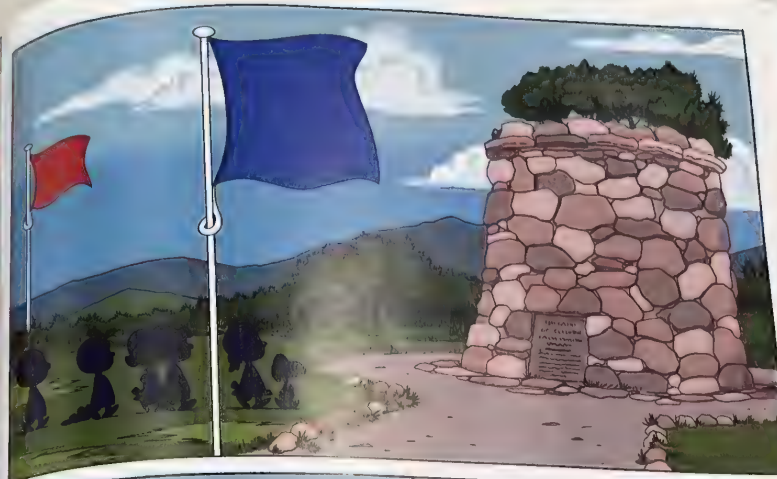
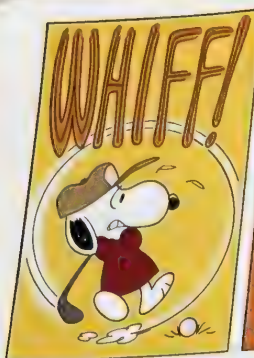
WELL, IT'S LATE. LET'S TURN IN, WE HAVE A BIG DAY TOMORROW.

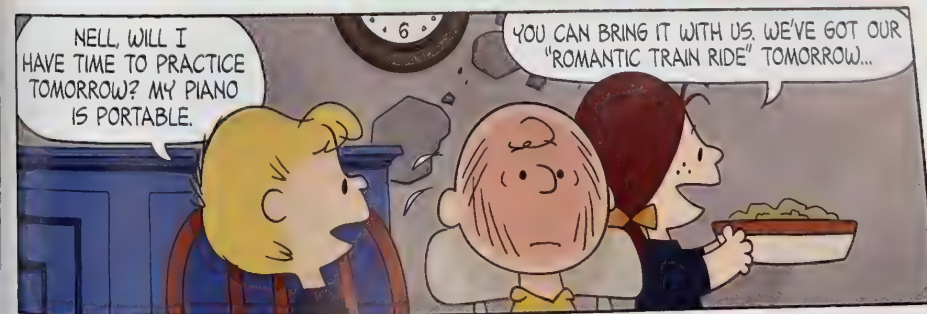
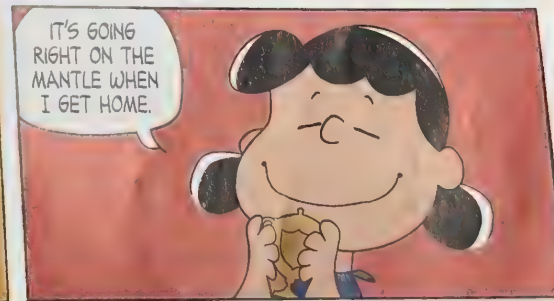
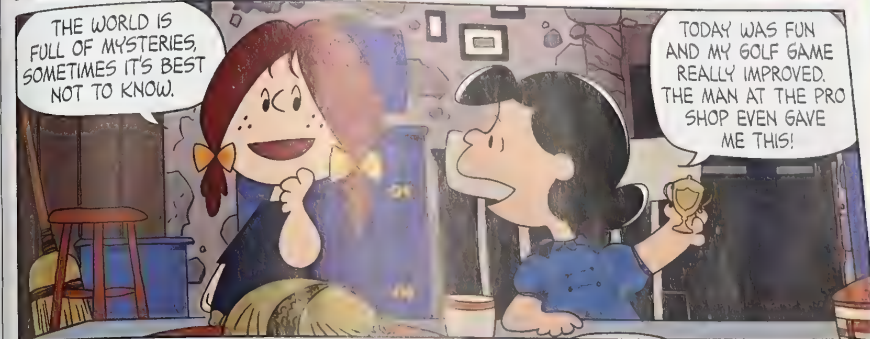
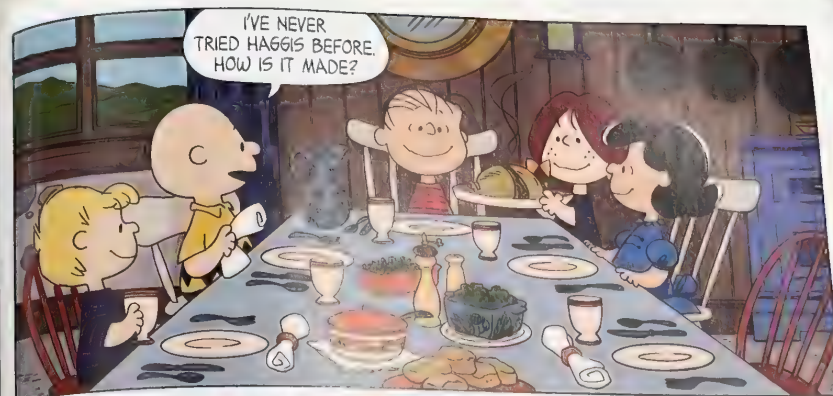
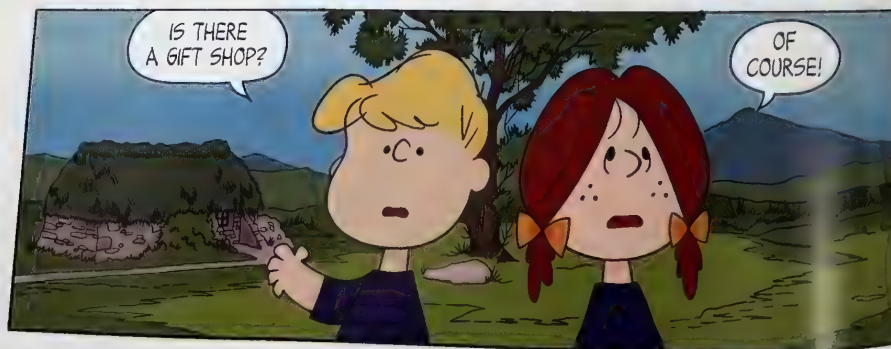
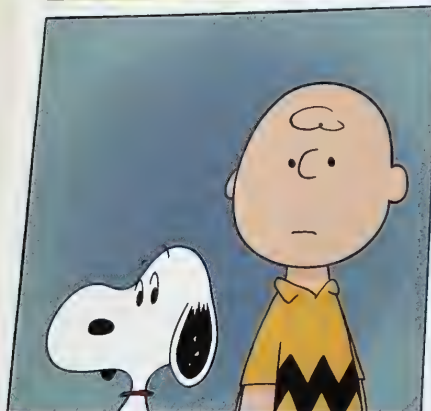
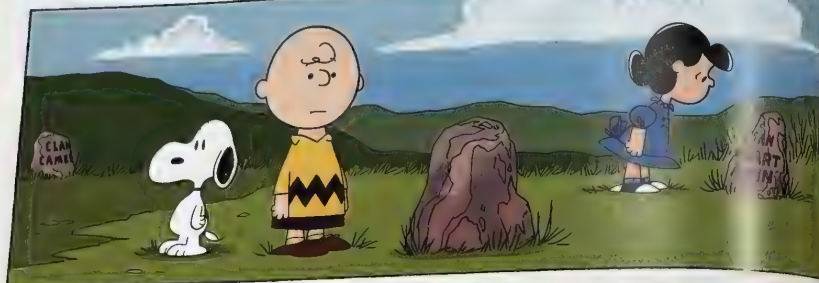
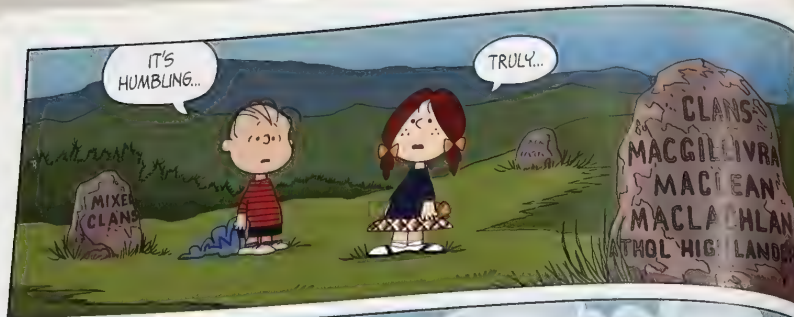


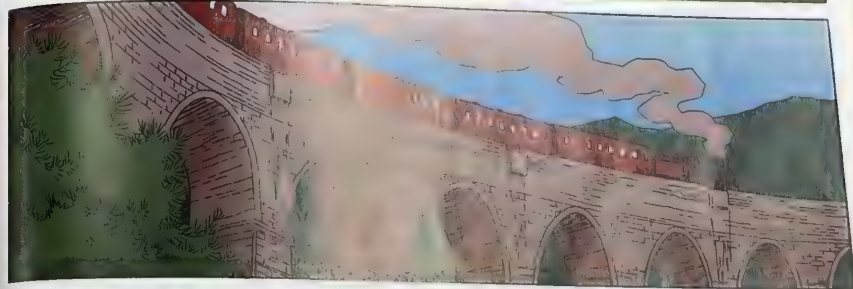
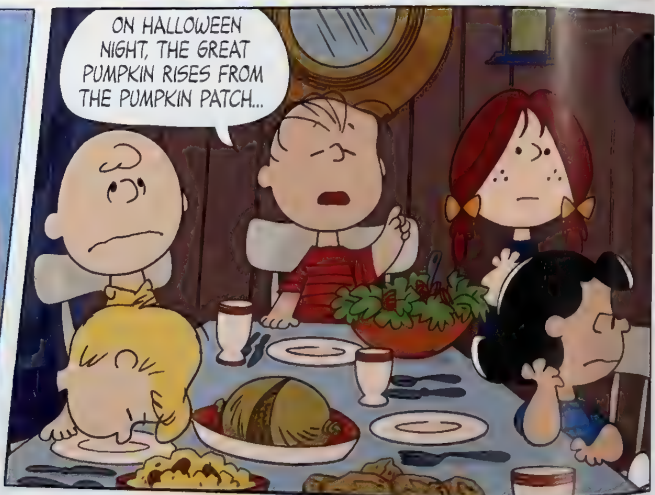
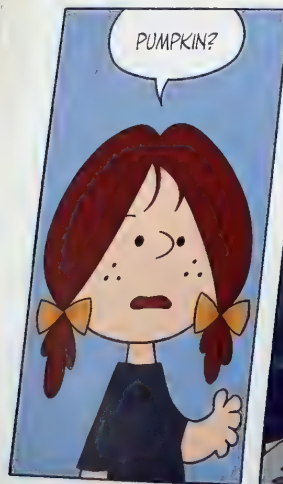
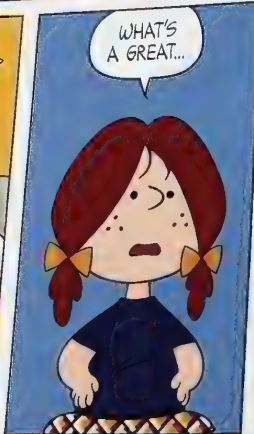
I DON'T KNOW, WHAT DO YOU THINK, SCHROEDER? SHOULD I BE WORKING IN IAMBIC PENTAMETER?

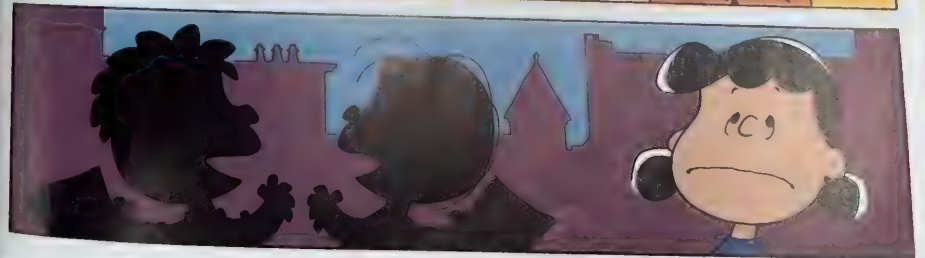
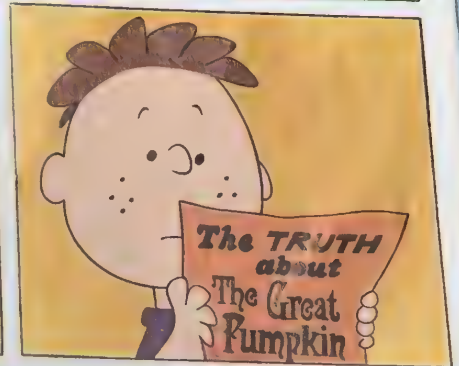
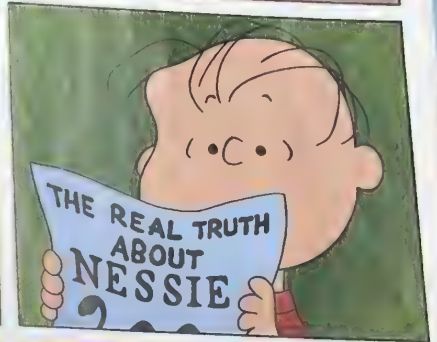
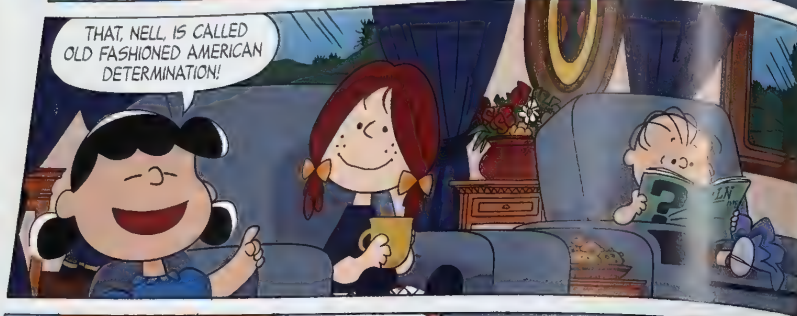
SURE, CHARLIE BROWN. THAT'S THE TRICK. IAMBIC PENTAMETER.

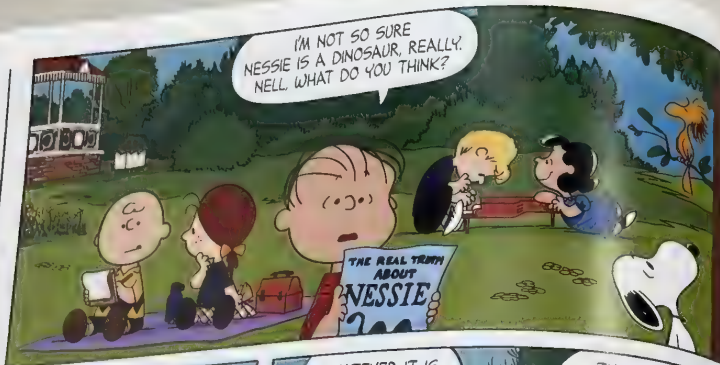




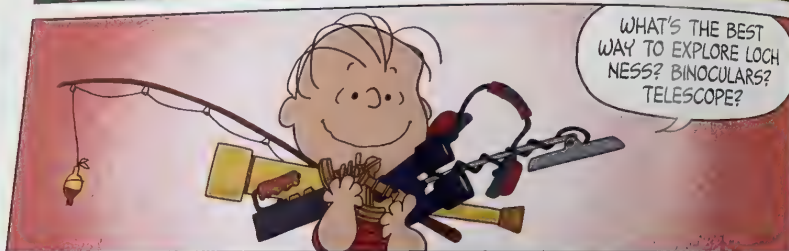




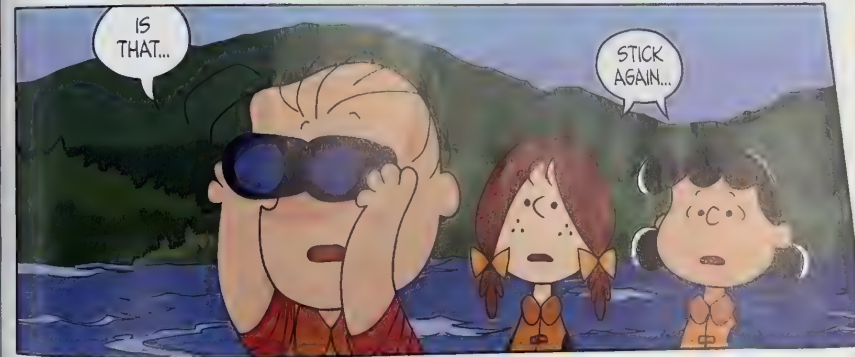


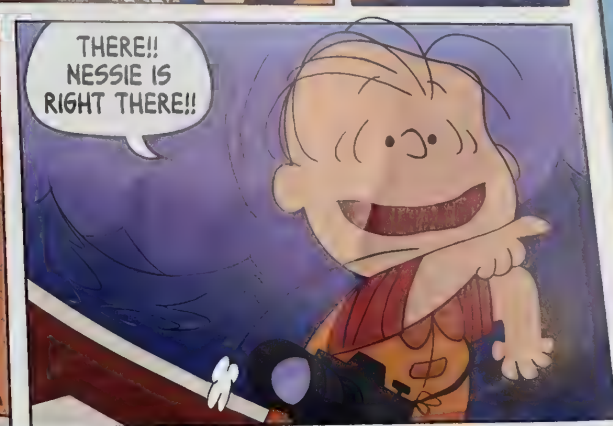
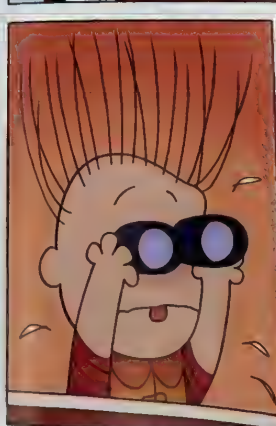
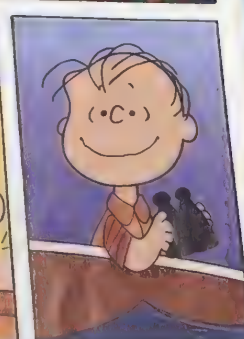
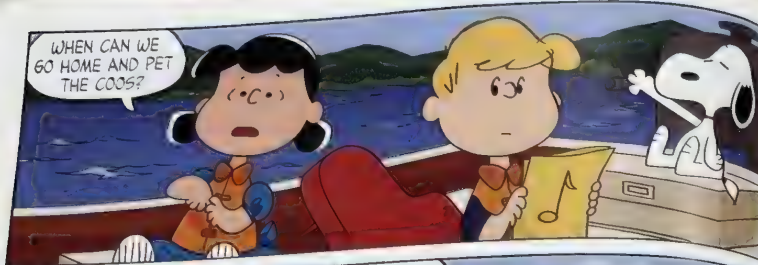


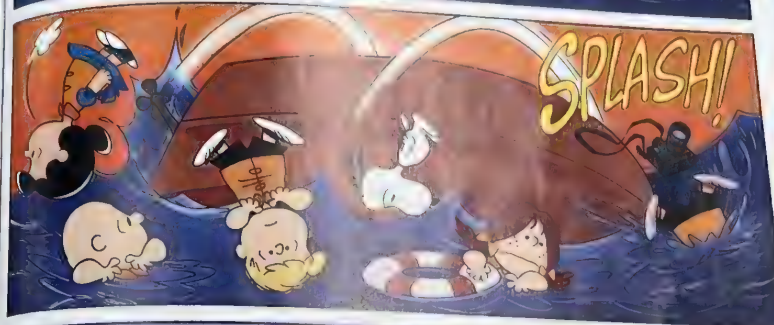
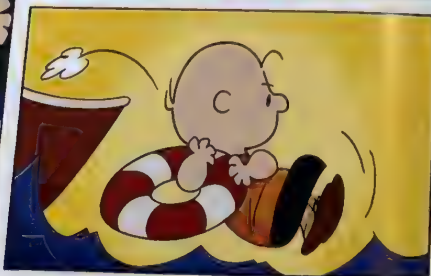
THERE'S THAT GOOD OLD AMERICAN DELUSION AGAIN...

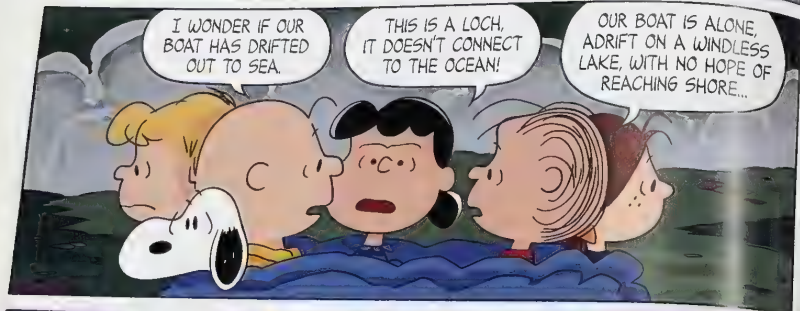
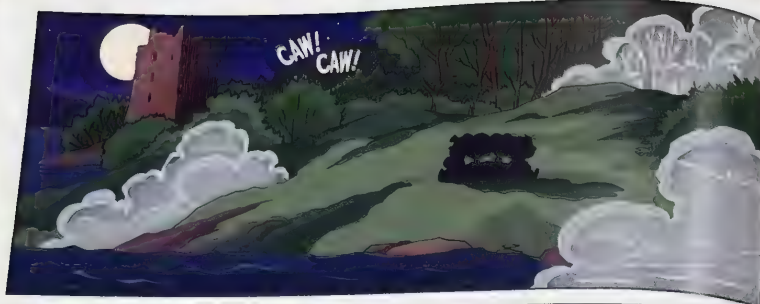


STICK.









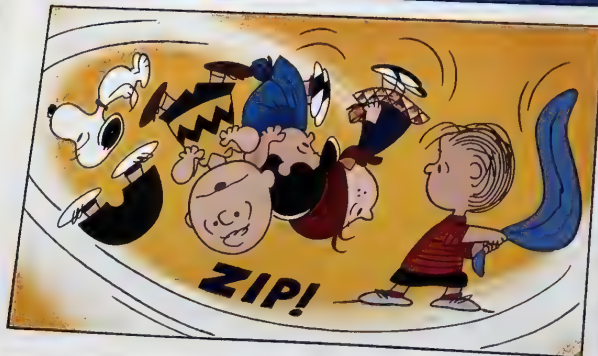
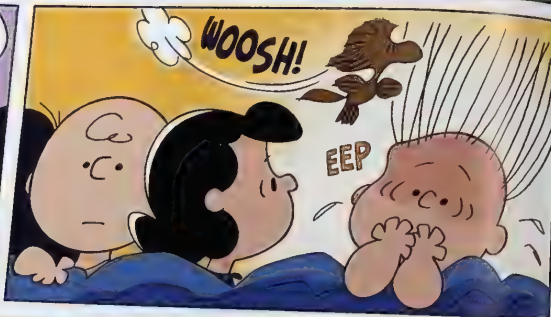
I WONDER IF OUR BOAT HAS DRIFTED OUT TO SEA.

THIS IS A LOCH, IT DOESN'T CONNECT TO THE OCEAN!

OUR BOAT IS ALONE, ADrift ON A WINDLESS LAKE, WITH NO HOPE OF REACHING SHORE...



I CAN SYMPATHIZE.



I'M NOT GOING TO MAKE THE PERFORMANCE TOMORROW.

I'M SURE SOMEONE WILL FIND US BY THEN.



OR NESSIE WILL HAVE EATEN ALL OF US!



HOPEFULLY JUST ONE OF US...

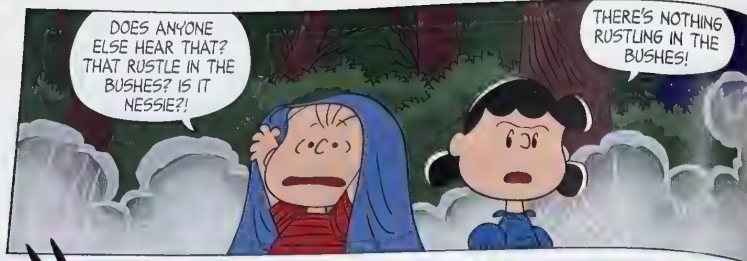
I REALLY DID SEE THE LOCH NESS MONSTER! ASK SNOOPY!



MAYBE SOME MUSIC WOULD LIGHTEN THE MOOD, SCHROEDER?

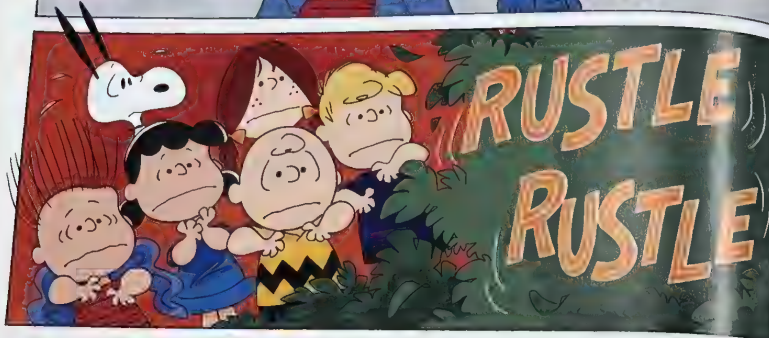


GOOD GRIEF...



DOES ANYONE ELSE HEAR THAT? THAT RUSTLE IN THE BUSHES? IS IT NESSIE?!

THERE'S NOTHING RUSTLING IN THE BUSHES!



GO CHECK OUT THAT RUSTLE IN THE BUSHES, CHARLIE BROWN!

WHY ME?

BECAUSE YOU'RE THE ONE WHO BROUGHT US HERE!



IT'S A COO.

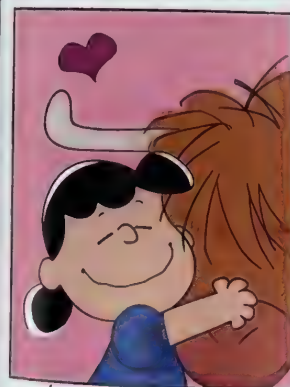


THIS COW CAN'T SAVE US.

WE'RE SAVED!

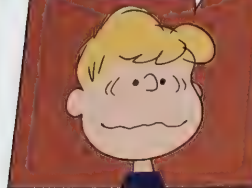


NO, CHARLIE BROWN. THOSE ARE MY PARENTS' HEADLIGHTS...





I SUPPOSE I CAN'T  
MAKE MY INTERNATIONAL  
DEBUT NOW THAT MY  
PIANO WAS EATEN BY  
A LAKE MONSTER.



THE THEATRE'S  
GOT A PIANO  
SCHROEDER.

YES, BUT  
ARE THE BLACK  
KEYS PAINTED  
ON LIKE MINE?

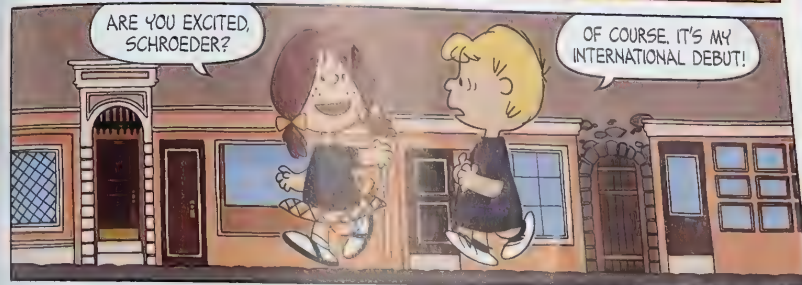
I LOST MY  
POEM TOO. IT'S TOO  
SOAKED TO READ.



EVERYTHING  
HAPPENS FOR  
A REASON.



THERE, LINUS!  
OVER THERE!



ARE YOU EXCITED,  
SCHROEDER?

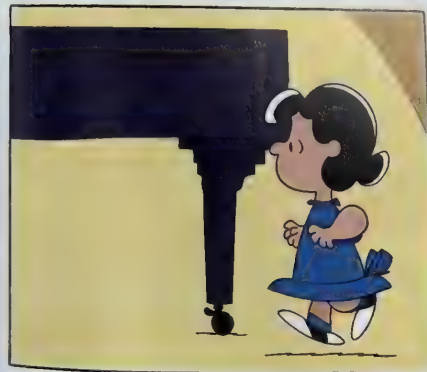
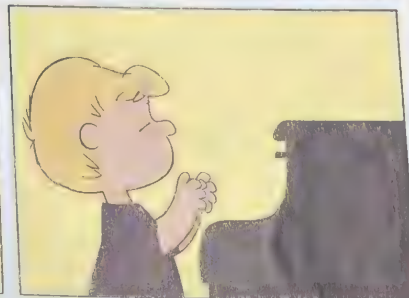
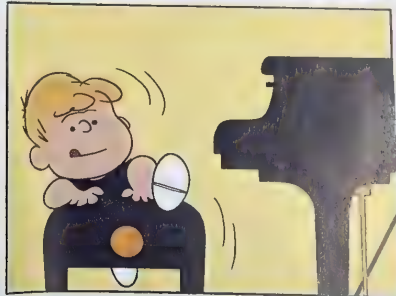
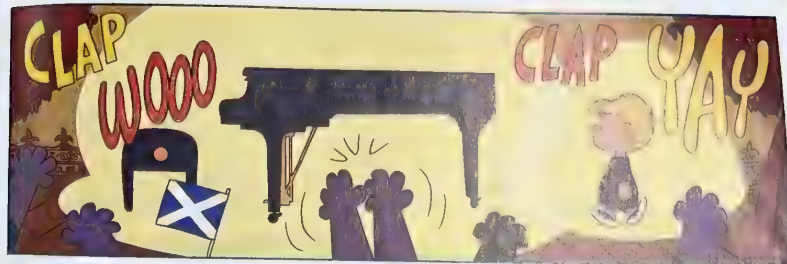
OF COURSE, IT'S MY  
INTERNATIONAL DEBUT!

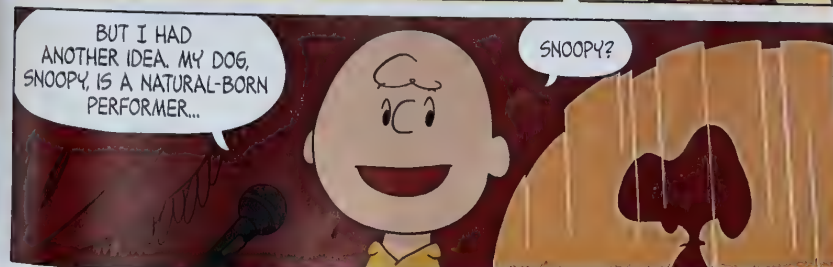
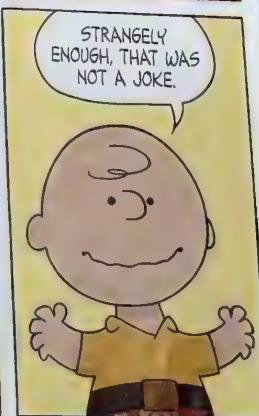
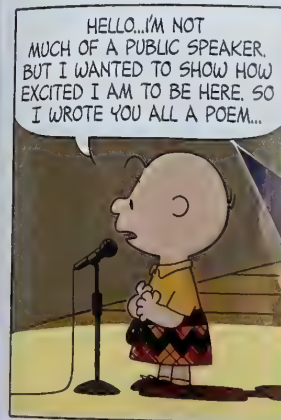
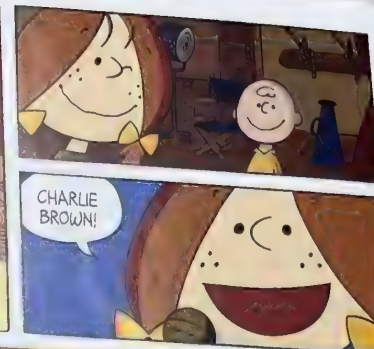
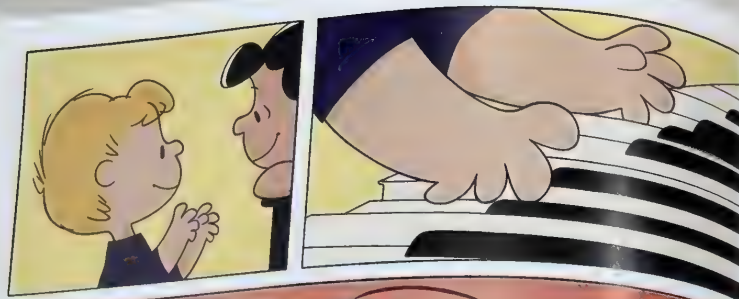


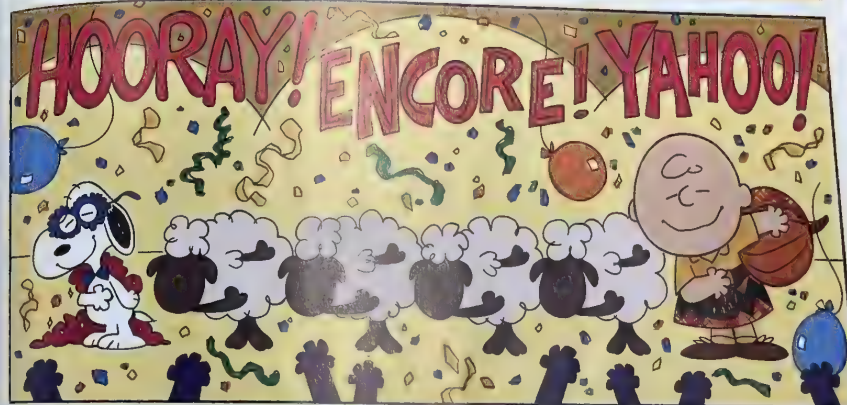
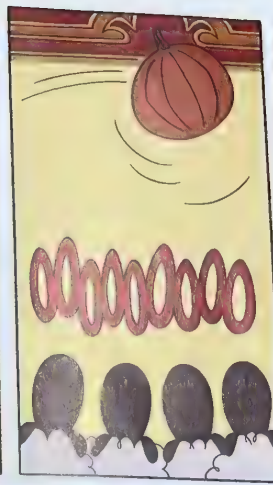
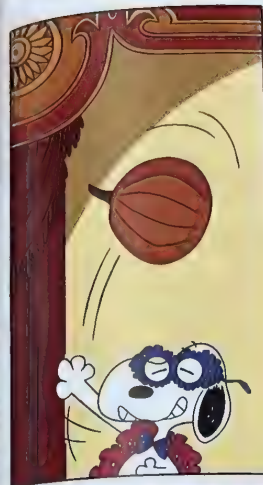
GREAT. I'LL  
INTRODUCE  
YOU FIRST.

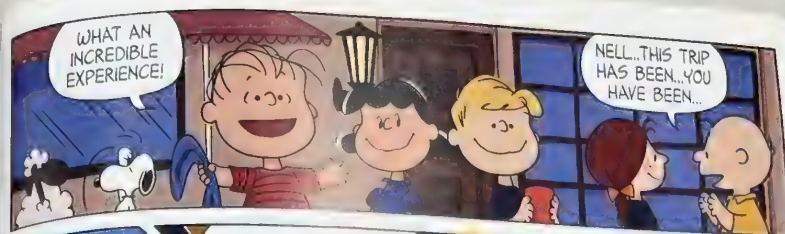
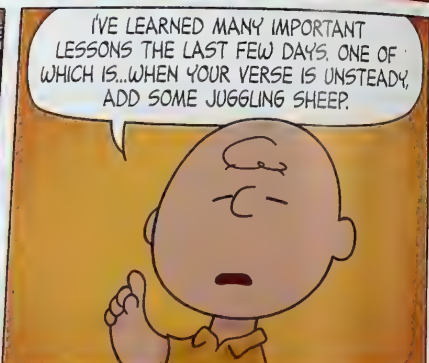
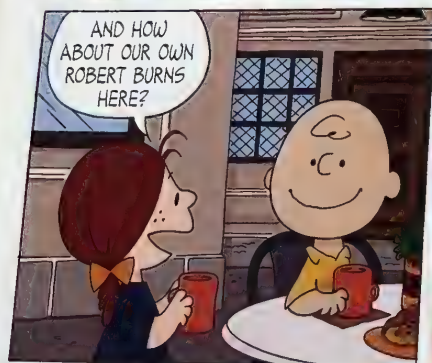
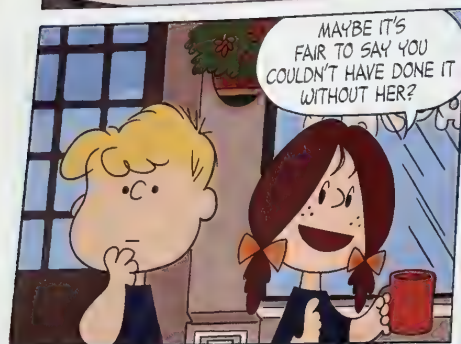
CHARLIE BROWN, ARE  
YOU STILL WILLING TO GIVE IT  
A GO? CAN YOU REMEMBER  
ANY OF YOUR POEM?

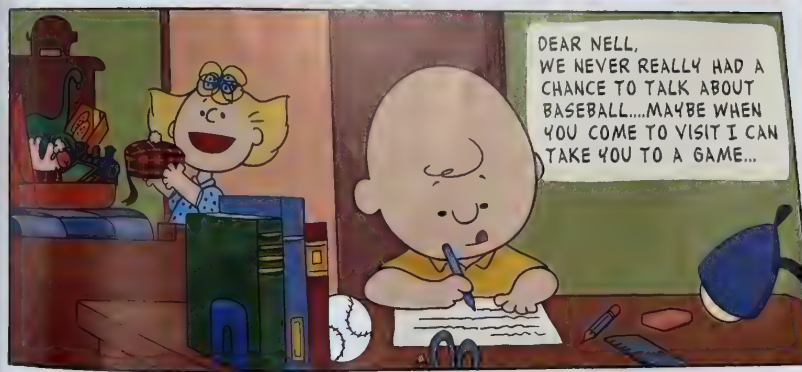
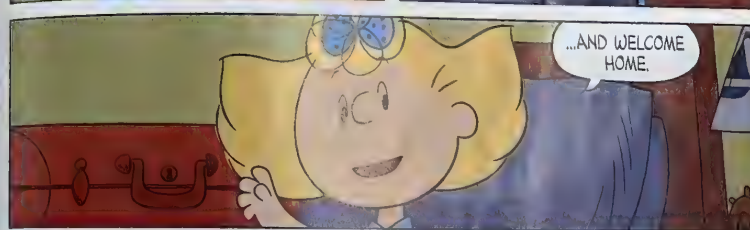
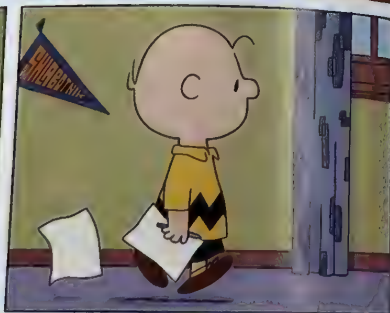
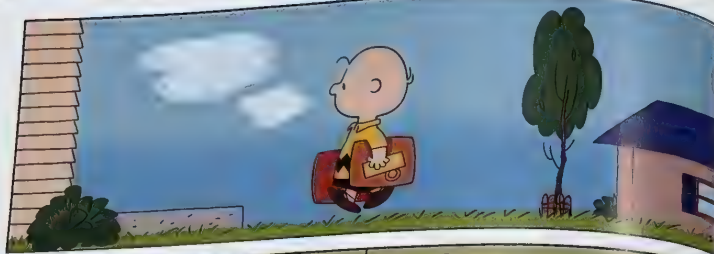
SOME OF IT... AND SNOOPY  
AND I CAME UP WITH A LITTLE  
SOMETHING LAST NIGHT.







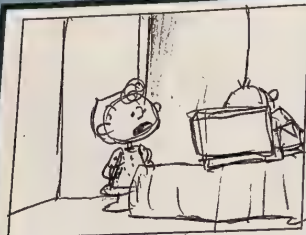




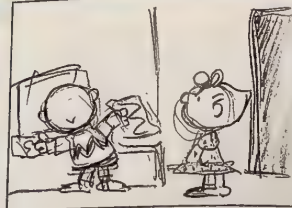


## Will Ye No Come Back Again, Charlie Brown Storyboards

The story for *Scotland Bound, Charlie Brown* was inspired by an unproduced, feature-length *Peanuts* animated special, *Will Ye No Come Back Again, Charlie Brown*, based on a story by Charles M. Schulz and storyboards by Bill Melendez. The storyboards were discovered in the archives at Schulz Studio and adapted into *Scotland Bound, Charlie Brown*. Take a look at the storyboards that started it all!



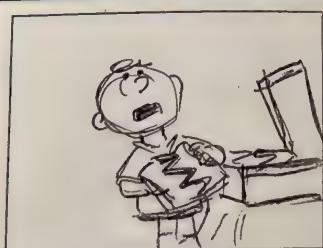
SALLY WALKS IN.  
SALLY: WELL, I SEE YOU ARE  
MOVING OUT, BIG BROTHER."



C.BROWN: "YOU KNOW FULL WELL  
OUR SCHOOL IS GOING TO  
SCOTLAND FOR A BIG MUSIC  
FESTIVAL ..... YOU'RE GOING TOO."



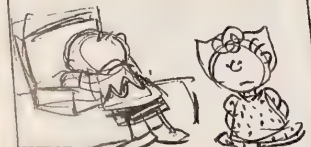
C.BROWN: "DON'T YOU  
REMEMBER ?!"



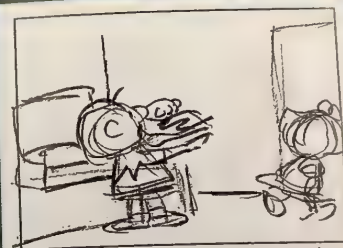
C.BROWN: YOU KNOW THAT  
WE'VE BEEN PRACTICING  
AND GETTING READY FOR  
THE TRIP... WE TALKED  
ABOUT THIS FOR WEEKS!!



SALLY: "HOW CAN I REMEMBER  
EVERY LITTLE THING YOU TELL ME?  
HOW LONG WILL YOU BE GONE?"



C.BROWN: "WE'LL BE BACK  
IN TWO WEEKS"



SALLY EXITS, CHARLIE BROWN  
RESUMES PACKING. FOURTEEN  
YELLOW ZIG ZAG SHIRTS



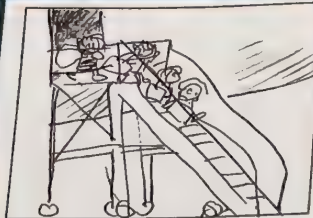
14 BLACK SHIRTS -



HE PICKS UP A PLAIN YELLOW  
SHIRT -- LOOKS AT IT --



THEN THROWS IT AWAY -



KIDS, DRAGGING WEGGIE,  
STAGGER OUT OF PLANE  
AND DOWN STEPS — NELL  
GREET'S KIDS.



AN OLD GEEZER AND A  
CUTIE LASSIE GREET OUR KIDS  
AS TRADITIONAL SCOTTISH MELODY,  
"CHARLIE MY DARLIN" PLAYS ON



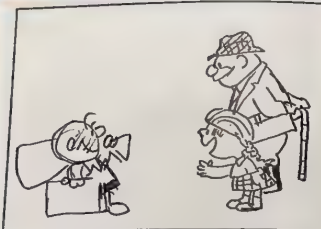
C. BROWN SHAKES NELL'S HAND,  
SEZ: "CHARLIE BROWN."  
NELL: "WELL CHARLIE BROWN  
AND LUCILLE."



NELL: "...MY GRANDFATHER  
AND I ARE ASSIGNED TO  
BE YOUR GUIDES FOR  
THE COMING FESTIVITIES."



"ONE! THAT TUNE IS IN YOUR HEAD,  
CHARLIE BROWN, IT'S CHARLIE  
MY DARLIN'!"  
C. BROWN: "FOR ME?" HE BLUSHES



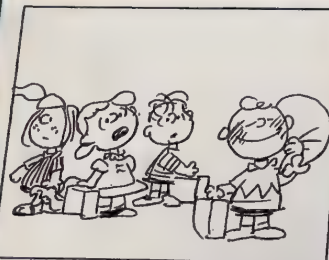
CUTE LASSIE GREET'S C. BROWN  
"WELCOME TO SCOTLAND, CHARLIE  
BROWN! MY NAME IS NELL  
MCGRATH, MY GRANDFATHER IS JOCK MCGRATH."



JOCK: "COME ALONG, THEN  
LADDIES, WE CAN'T DWANDLE HERE  
ALL DAY."



THE KIDS (C. BROWN, LUCY, FLEETA  
LINUS, SCHROEDER, P. POTTY, MARCUS  
SPADY, FRANKLIN, PIG PEN) GRAB WEGGIE  
AND SCURRY ALONG, AFTER JOCK.



LUCY STARES AT C. BROWN,  
LUCY: "CHARLIE BROWN?"



NELL: (TO LUCY) "YOU MUST BE  
LUCILLE VAN PELT."  
LUCY: "LUCILLE?"



OLD TRUCK INTERIOR, KIDS  
PILED UP ALL OVER THEIR  
WEGGIE.



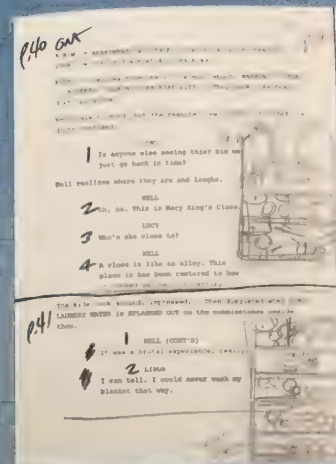
KIDS CROWD INTO CAB—  
C. BROWN SITS BETWEEN NELL  
AND LUCY—HE EYES NELL,  
BASHFUL AND BLUSHING.

## Scotland Bound, Charlie Brown Making the Graphic Novel



Original cover sketch by Robert Pope

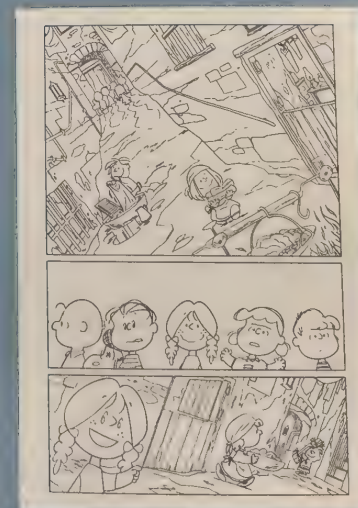
## Script to Final Page Process



It all begins with the script from Jason Cooper, which gets broken down into thumbnails for pacing by artist Robert Pope.



Rough pencils of the script page are done with character and word balloon placement blocked out. This sketch gets passed to colorist Hannah White for Color Key treatment.



The pencils are tightened up into final line-art and scanned.



Final post-production includes lettering, sound effects, color flatting, and final coloring.

Enjoy this exclusive interview with the creative team behind *Scotland Bound*, *Charlie Brown*: writer Jason Cooper, artist Robert Pope, and colorist Hannah White!

**This graphic novel had its roots in an un-produced animated special. What was your approach to writing the script from the storyboard? How much of the original story did you keep and how much is new?**

**Jason:** This was a very exciting project... and I was nervous the entire time! I love the classic *Peanuts* specials so much, and knowing that Bill Melendez, Lee Mendelson, and Mr. Schulz had a hand in the storyboards made me extra neurotic. I understood, though, that if we were going to update the story, we needed to make some changes. For example, in the original storyboards, Nell's grandpa showed the kids around Scotland, and it's always odd to see adults in *Peanuts*, so that needed to be changed. I really wanted it to feel like a TV special, which meant one of the big hurdles I had to get over was no "thinking" from Snoopy. The gang's reason for going to Scotland was different as well. Originally it was a school-sanctioned trip. The storyboards also featured a Charlie Brown/Linus/Nell love triangle but we decided against that. We thought the arc for Charlie Brown was cleaner without it, which opened up a story for Linus, who (given his Great Pumpkin leanings)

would be on a mission to prove the existence of the Loch Ness Monster.

**Robert, you're an animator by training and this story was based on an un-produced animated special. Did any of that inform your approach to illustrating this story?**

**Robert:** Probably mostly in what does and does NOT translate from a script or storyboard to the static comic book image. And always in how to best use the more "flexible" characters, particularly Snoopy, who has the most elastic body, and Linus, whose hair and blanket provide great opportunity for "movement" for humor and situation.

**This is the third *Peanuts* original graphic novel the two of you have worked on together. Jason, do you create certain scenes with Robert in mind to draw them? Robert, how much leeway are you given in the script to adjust the storytelling if need be?**

**Jason:** It's not so much that I create scenes with him in mind, it's that I am not afraid to write some wild stuff because I know Robert can tackle it. You know the old show biz expression, "We'll fix it in post..."?

It means, essentially, we'll figure it out later. That's the way I feel about working with Robert Pope. If I write something like "Snoopy juggles fruit on a sheep in a giant sea serpent outfit" and someone wonders how that will look, I say, "Pope will figure it out." I'm kidding, but what I mean is that I have so much faith in his ability to bring the words to life. The guy is amazing. It's really a joy to work with him, not only because he brings his talent and great ideas to the table, but because he's such a big *Peanuts* fan. I know we're both approaching the gig from the same excited and respectful place.

**Robert:** Jason and editor Lex Fajardo give me a great deal of leeway in interpreting the script visually. Certain concepts and situations that might be better suited for the animated medium must be carefully managed to play to the strengths of the comic book page. I like to think of Jason's script as a wonderful "coat hanger." My job is to do the best I can to visualize his ideas and add my own little bits of interest on the hanger, always in service of the story.

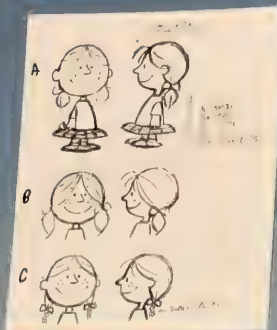
**In the graphic novel, *Race for Your Life, Charlie Brown*, you were dealing with the entire *Peanuts* cast. For the**

**graphic novel *A Beagle of Mars*, the story featured Snoopy and Spike. *Scotland Bound, Charlie Brown* focuses on Schulz's early core cast of characters. Why did you choose this group of characters for the story?**

**Jason:** Well, logistically it's just easier to manage a smaller group. I wouldn't spend 90 pages wondering, "Wait a minute...where is Peppermint Patty right now?" Honestly, the story we decided to tell simply didn't necessitate a larger group. We wanted to focus the story on Charlie Brown this time, and the core cast felt like the right group to send along with him on the journey.

**At the same time, you helped create an entirely new character in Nell. What was that like?**

**Jason:** It was an honor and nerve wracking all at the same time. Nell existed in the original storyboards, so we used that as the foundation and built her up. We didn't want her to function simply as tour guide, we wanted to develop a character who was interesting and fun. We really tried to make someone the readers would actually want to get to know. And hopefully want to see again sometime.

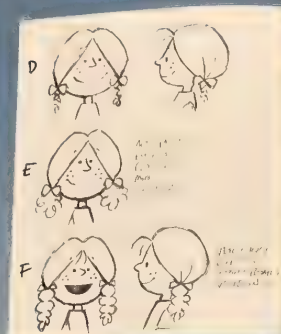


**Robert, what was your approach to designing Nell?**

**Robert:** The storyboards for the un-produced special provided me with a rough template for Nell; I drew a number of variations attempting to make her visually at home in the mid-sixties *Peanuts* world. The chosen version was closest to her look in the boards, which seemed wholly appropriate.

**Tell us your approach to coloring, what tools or programs did you use?**

**Hannah:** For this book I'm coloring in Procreate, on the iPad—which is different from *A Beagle of Mars*, which was all Photoshop. Procreate lets me be a little more ergonomic with my setup, which is nice, and it has a lot of my favorite brushes. In *Mars*, I did an initial palette on Robert's thumbnails with Copic markers, but unlike with



*Mars* there are a LOT of real-life environments in *Scotland Bound*, so I used a lot of photo reference for this book! Which is always a good idea anyway, of course. I build my palettes as much as possible on the same layer, and then I share that layer across the pages—it can kind of be a mess, but it lets me call back to palettes from earlier in the book.

**What is your favorite part of coloring?**

**Hannah:** Working out palettes—which has actually been a little bit of a challenge with this book. It's an interesting balancing act between keeping colors realistic to the places we're depicting and bumping them up to being something brighter and a little more cartoony. So it's a little of, "Well, gray could be a blue, here." And, "This warm beige could be a bit pink."

*Scotland Bound* has the feel of a travelogue. Were there certain Scottish places you knew had to be in the story?

**Jason:** There's a great photo of Schulz and his wife Jeannie on the green at St. Andrews, so that locale was a must. And as soon as I read about it in my research, I knew I wanted the kids to visit Culloden. I was just generally excited to see Robert's drawings of the Scottish countryside, too.

**What is your approach to visual research for this type of story? Were there scenes or locales that were particularly challenging to draw?**

**Robert:** My thinking was that until the gang board the plane, everything should look precisely as it would in any given *Peanuts* strip; the spartan backgrounds, the airy expanses, the brick wall, all the familiar touches (with the exception of Charlie Brown's fundraising carnival). However, once

the gang are in Scotland, it was imperative to create immersive and authentic detail, which is necessary both to delineate the exotic nature of the locale, and also justify how the trip and its spectacular sights affect and impact the gang. The cityscapes were particularly challenging, as the kids are so SHORT that staging them in a manner that gives you architectural scale and scope was no easy feat.

**There are some Easter eggs and cameos throughout the book, do you have a particular favorite?**

**Hannah:** Towards the end of the story there's a line that references the original TV script that inspired the book, and I think it's a cleverly done nod!

**Jason:** They're all so good! If I had to highlight just one, I'd say Roy commenting on Charlie Brown's sash. It's just so silly.



**Robert:** The smallest touches are always the most fun for me while drawing; Charlie Brown's room features several, including his piggy bank from *A Boy Named Charlie Brown* and the posters over his bed from *Snoopy Come Home*. But I guess I'd have to go with the menu in the first class seat on the plane Snoopy hops into; it's the same menu he chooses from in *Bon Voyage, Charlie Brown (And Don't Come Back!)* That, or the Caddymaster who pestered Marcie and Peppermint Patty at the Ace Country Club in the strip somehow made it to St. Andrews.

**What is your favorite part of creating a *Peanuts* graphic novel?**

**Hannah:** I like the teamwork! We have a very good group behind our graphic novels. It's nice to work with a group of people who care so much about the story, and watching everyone put so much into bringing all the pieces together to create something for others to

enjoy is the best part of the project.

**Robert:** Every aspect is equally joyful for different reasons; the crude spontaneity of the thumbnail sketches, the plotting of space and storytelling to accommodate and enhance the word balloons and sound effects, the refinement of the final drawings, adding all the little goodies along the way. It's a wonderful thing, to work with these characters that mean so much to all of us. I'm very thankful for the opportunity.

**Jason:** It's so fun just to do my part and crack a new story featuring these awesome characters. And I love seeing Robert's sketches and drawings come in. And when Hannah adds the color. And when we tweak the script... and the table read is great...all of it, basically. All of it is my favorite.

**So, did Lucy come home with a coo?**

**Jason:** I don't know about Lucy, but I want one!



## Sight-Seeing in Scotland Bound, *Charlie Brown*

### Edinburgh

Edinburgh is Scotland's second largest city, and has been its capital since the 15th century. The city has a rich, complicated, and fascinating history. Today, Edinburgh is a bustling center of culture, education, and exciting festivals.

### Mary King's Close

Taking its name from Mary Close, a merchant who lived there in the 17th century, this street has been restored to how it would have looked over 400 years ago. Tourists can see a cast of actors reenacting the way life would have been back then.

### Plague Doctor Mask

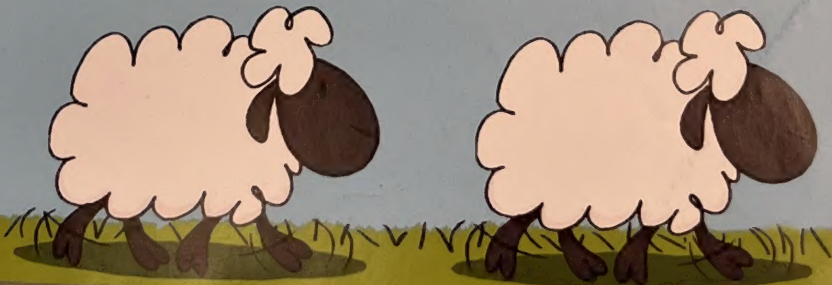
Physicians treating victims of the bubonic plague in the 17th and 18th centuries often wore masks that featured a distinct beak-like shape. The doctors placed aromatic items in the beak, things like perfumed cloths or flowers and herbs, to protect themselves from "poisoned air," or Miasma, which could be recognized by its horrible smell, and which they mistakenly thought was making people sick.

### Historic Steam Trains

Touted as some of the greatest railway trips in the world, beautiful steam trains still chug throughout the captivating Scottish countryside. You might recognize them from popular films and television programs.

### Old Course at St. Andrews

The Old Course at St. Andrews is commonly considered to be the oldest golf course in the world. It's a public course over common land and folks have been teeing off there since the 15th century. Fun fact, James II of Scotland actually banned golf in 1457 because he felt people were spending too much time golfing and not enough time practicing their archery. James IV overturned the ban in 1502 because THAT king loved to swing a club.



### **Culloden Battlefield**

The Battle of Culloden occurred April 16, 1746. It was the last pitched battle on British soil. A pitched battle is one in which both sides of the conflict decide the time and the place of the battle and either side has the option to disengage if they choose. At Culloden, the Jacobite army was defeated by the British. Today, there is a visitor's center at the site, where people can learn the history of the battle, as well as a Memorial cairn and headstones commemorating the names of the fallen Scottish clans.

### **Loch Ness**

Probably best known for the legendary serpent that may or may not reside in its waters, Loch Ness is actually a very big, and very deep, lake. The loch is 230 meters (754 feet) at its deepest, and holds more water than all the lakes in England and Wales combined. Loch Ness is named for the River Ness, which flows from the northern end of the loch. There's also a small crannog, or artificial island, in Loch Ness called Cherry Island.

### **Highland Cattle**

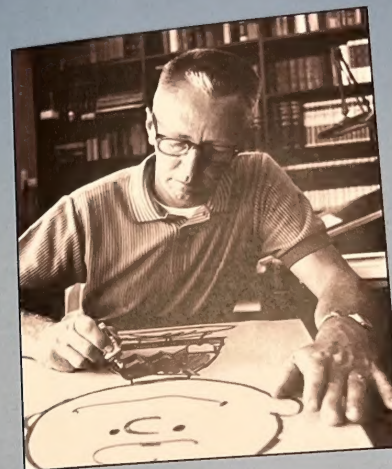
Affectionately referred to as coos, Highland Cattle are a strong and rustic breed of cow originating in the Scottish Highlands and the Outer Hebrides Islands of Scotland. They have long horns and shaggy coats. They are bred to withstand harsh weather conditions, and are unconditionally adorable.

### **Tartan**

A piece of patterned cloth used for kilts and other items of Scottish Highland dress. The patterns of a tartan consist of crisscrossed, horizontal, and vertical bands of multiple colors. Until the mid-19th century, tartans were associated with particular regions or districts of Scotland, now they are more connected to families and clans. There are over 5000 unique variations of tartans, with more being created every year.

### **Haggis**

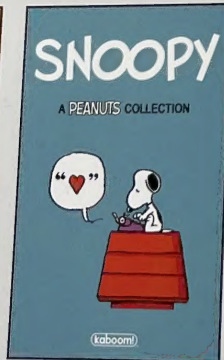
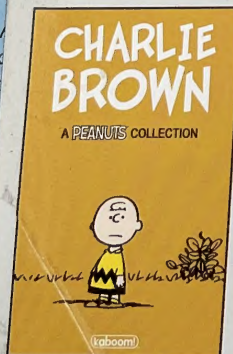
Sometimes...it's best not to know.



### **About the Creator Charles M. Schulz**

Charles M. Schulz once described himself as "born to draw comic strips." Born in Minneapolis, at just two days old, an uncle nicknamed him "Sparky" after the horse Spark Plug from the *Barney Google* comic strip, and throughout his youth, he and his father shared a Sunday morning ritual reading the funnies. After serving in the Army during World War II, Schulz's first big break came in 1947 when he sold a cartoon feature called *Li'l Folks* to the St. Paul Pioneer Press. In 1950, Schulz met with United Feature Syndicate, and on October 2nd of that year, *Peanuts*, named by the syndicate, debuted in seven newspapers. Charles Schulz died in Santa Rosa, California, in February 2000—just hours before his last original strip was to appear in Sunday papers.

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Good Ol' Charlie Brown has fallen in love with his pen-pal from Scotland! Now, full of unbridled enthusiasm and confidence, he's convinced his friends Linus, Lucy, Schroeder, and his faithful dog, Snoopy, to accompany him on an international trip to meet her. Whether it's golf, music, or the mystery of Loch Ness, everyone discovers something extraordinary about the legendary country...even Charlie Brown, who realizes he's wishy-washy wherever he may be.

Discovered in the archives of the Schulz Studio, *Scotland Bound*, *Charlie Brown* is an original graphic novel adaptation of an unproduced, feature-length special, storyboarded by Charles M. Schulz and Bill Melendez; written by Jason Cooper and with art by Robert Pope.

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